

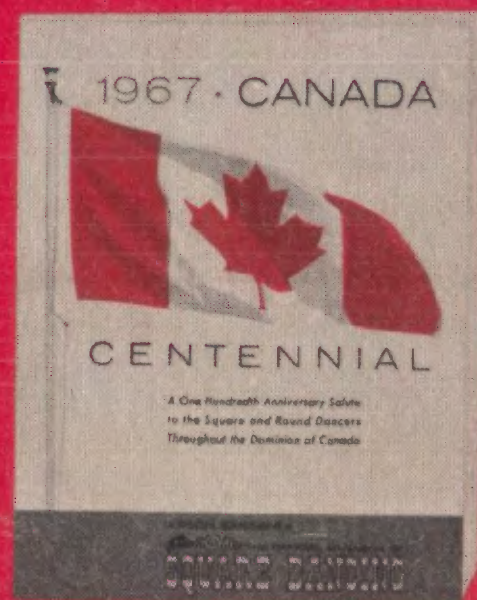
*Sets in Order*

THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

JANUARY 1967

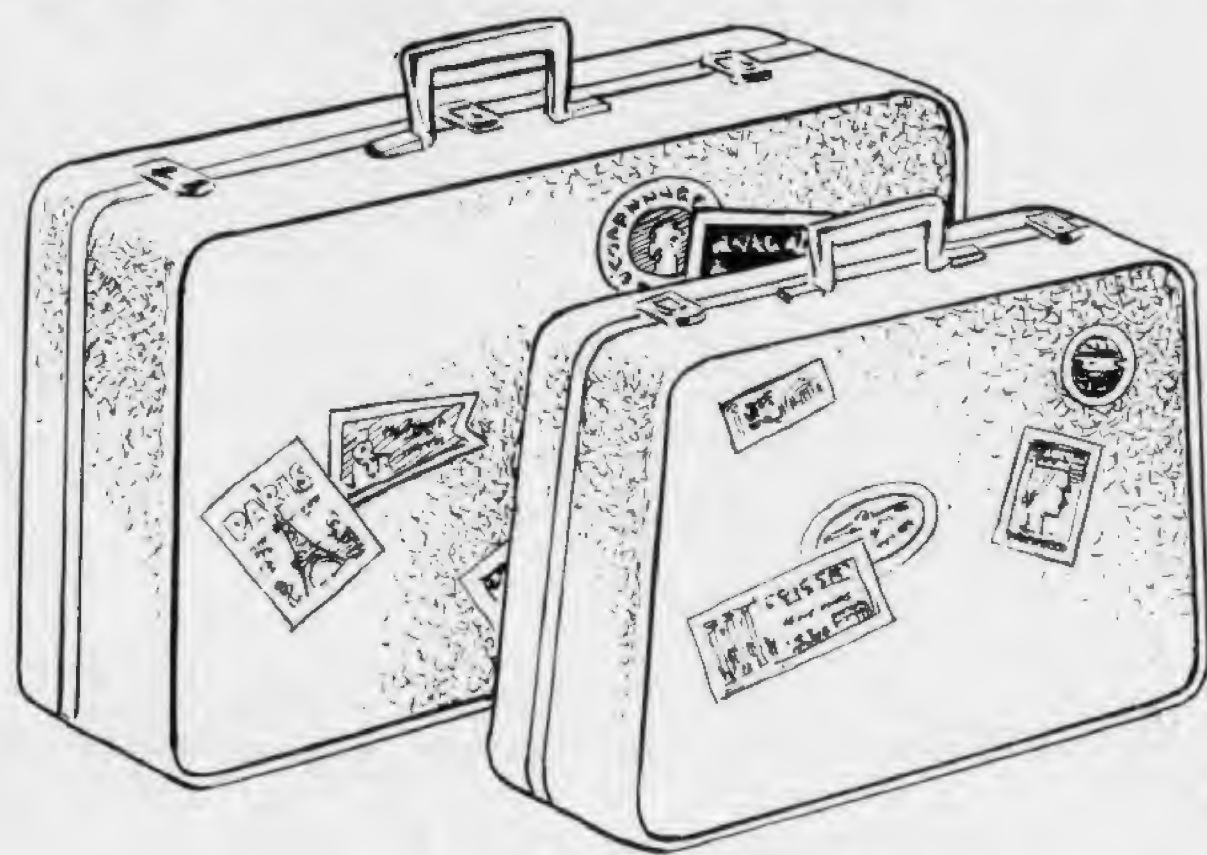
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

My S.I.O. has always come through very regularly and I have been instrumental in beginning quite a number of callers to use your magazine. In fact at our last Convention, held in Adelaide this year, S.I.O. was adopted as the standard by which new movements will be taught and standardized.

Les Schroder  
Melbourne, Australia

Dear Editor:

... The Square Dance scene here in Burma isn't too bright. About a year ago we had a small group of mostly Americans that danced once a week. Due to rotation, lack of interest, only Diplomatic Corps and a very small Military group to participate, plus hot, humid weather, we gave up. Have started a class again, however, which consists mostly of Burmese and things are looking up. We may not get much further than the one night stand but as long as all enjoy themselves square dancing is contributing a little recreation for a few here in Burma.

... In closing I would like to add to those many letters you receive stating Sets in Order is a very fine magazine. I agree S.I.O. is the Official Magazine of Square Dancing.

Chuck Chesteen  
Rangoon, Burma

Dear Editor:

... Congratulations on the well written article by Jay Orem in the (October 1966) issue of S.I.O. regarding the various facets of retailing square dance merchandise. It was very impressive.

Roy Gleason  
Webster Groves, Mo.

Dear Editor:

The square dancers in South Dakota are still pushing to get the bill for National Square Dance Week out of Committee and onto the President's desk...

(Please turn to page 64)

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4865



Don Stewart  
Calls  
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**No. 4865 "Shoe's On The Other Foot"**

**No. 4866 "I Hear Little Rock Calling"**

MUSIC BY FRANK MESSINA

## ● BRAND NEW ROUNDS

DANCE OF THE MONTH IN MANY AREAS

4720 "RUMA-DUM-DUM"

4719 "PENNSYLVANIA POLKA"

4715 "UNDER THE BRIDGES OF PARIS"

### LATEST IN SQUARES

4864 "Richest Man In  
The World"  
Dave Taylor

4863 "Oh, Lonesome Me"  
Bruce Johnson

4862 "Kisses"  
Bob Van Antwerp

4861 "Poor Little Robin"  
Bill Ball

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### LATEST IN ROUNDS

4721 "Tango For Two" (Ta)  
"Waltz Espana" (W)

4718 "Sundown" (T)  
"My Baby Just Cares  
For Me" (T)

4717 "Funny Melody" (T)  
"Summer Romance" (T)

4716 "Monterey" (W)  
"Twilight Time" (T)

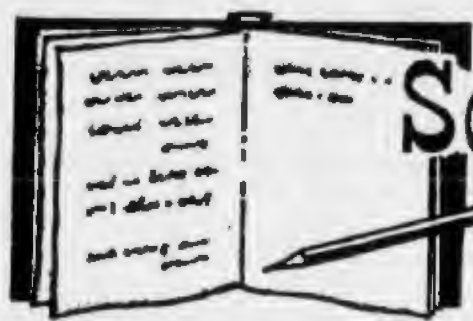
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# Square Dance Date Book

- Jan. 7—CCHA Casa Colina Benefit Dance  
Riverside Audit., Riverside, Calif.
- Jan. 7—Wagon Wheelers Guest Caller Dance  
Fire Hall, Wintersville, Ohio
- Jan. 13-15—Weekend of S/ and R/Dancing  
Disneyland Hotel, Anaheim, Calif.
- Jan. 14—Annual Youth Festival  
Natl. Guard Armory, Kansas City, Kans.
- Jan. 15—March of Dimes Callers Roundup  
Ranchland, Mechanicsburg, Pa.
- Jan. 20-22—19th Ann. So. Ariz. S/ and R/D  
Fest., Ramada Inn Ballroom, Tucson, Ariz.
- Jan. 21—Timberline Party Reunion  
Hayloft, Asbury Park, N.J.
- Jan. 21—The Big One of Sutter Beauts  
Yuba City, Calif.
- Jan. 28—Battle Creek Dancers Assn. Festival  
Battle Creek, Mich.
- Jan. 29—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Jan. 29—Swing Thru Club Guest Caller Dance  
Bayard, N.M.
- Feb. 3-4—Oregon State Winter Festival  
Lane Co. Fairgrounds, Eugene, Ore.
- Feb. 3-4—12th Annual Square Dance Festival  
Heidelberg Hotel, Jackson, Miss.
- Feb. 5—2nd Ann. GLAD Festival  
Hayloft, Indianapolis, Ind.
- Feb. 5—11th Ann. Winter Wonderland S/D  
Festival, Roosevelt Park H.S. Gym, Fergus  
Falls, Minn.
- Feb. 6—Omaha Callers Assn. "Sweetheart"  
Dance, St. Gerald School, Ralston, Nebr.
- Feb. 10-11—ASDA Annual Festival Jamboree  
Shrine Temple, Phoenix, Ariz.
- Feb. 11—Sing-A-Long Dance  
Y.W.C.A., Woodstock, Ont., Canada
- Feb. 11—Guest Caller Dance  
Hayloft, Asbury Park, N.J.
- Feb. 11-12—Heidelberg Hoedowners Castle  
Dance, Heidelberg, Germany
- Feb. 12—5th Ann. Squaws & Paws Winter Car-  
nival, Waldameer Park Rainbow Gardens,  
Erie, Pa.
- Feb. 12—A-Square-D Sweetheart Ball  
Palladium, Hollywood, Calif.
- Feb. 12—Winter Carnival Square Dance  
Newport, N.H.

# Sets in Order

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

VOL. XIX NO. 1

Printed in U.S.A.

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Second class postage paid at Los Angeles,  
California

Subscription \$5.00 per year (12 issues)  
American Funds

**PLEASE NOTE:** Allow at least six weeks'  
notice on changes of address and be sure to  
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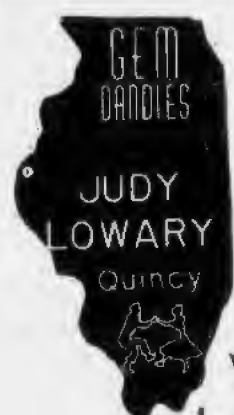
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### SINGING CALLS

#### A LITTLE HEARTACHE — MacGregor 2000

Key: D      Tempo: 125      Range: High HA  
Caller: Charlie Guy      Low LA

Music: Western 2/4 — Accordion, Guitar, Piano, Drums, Bass, Celeste, Trumpet

**Synopsis:** (Break) Ladies chain three quarters — four ladies chain to allemande thar — slip the clutch — skip one — allemande grand right and left — promenade. (First Figure) One and three square thru — do sa do — spin the top — box the gnat — square thru three quarters — cross trail — allemande — do sa do — swing corner — promenade. (Second Figure) One and three right and left thru — one half square thru — do sa do — spin the top — box the gnat — square thru three quarters — cross trail — allemande — pass partner — swing right hand lady — promenade.

**Comment:** A smooth dance to good music, patterns are contemporary. Rating: ☆☆

#### RICHEST MAN IN THE WORLD — Windsor 4864

Key: D      Tempo: 125      Range: High HD  
Caller: Dave Taylor      Low LD

Music: Standard 2/4 — Accordion, Trumpet, Guitar, Piano, Drums, Bass

**Synopsis:** (Break) Ladies promenade — swing partner — circle left — allemande — weave — do sa do — promenade. (Figure Heads) promenade one half way — cross trail — round one to line — right and left thru — slide thru — allemande — do sa do — swing corner — promenade.

**Comment:** Excellent music, a good tune, and a very enjoyable dance. Rating: ☆☆☆+

(Please turn to page 78)

HF	
HE	
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HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



# FEATURE FASHION



The Happy New Year dress worn by Sammie Bickley of California comes in three parts. Basic is the white dacron dress with puff sleeves, square neck and tiered skirt. To this are added a green organdy overskirt and cinch belt to make a happy whole. T-strap flat slippers complement the very eye-catching costume.



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**Sets in Order**

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# AS I SEE IT

bob osgood

January 1967

WHILE IN THE PROCESS of putting together a proper salute to our square dance cousins in Canada, to tie in with their 100th Anniversary this year, we found ourselves swimming around in a goodly accumulation of nostalgia. Long before we completed the 24-page section you'll find in the center of this issue, we found ourselves reliving experience after experience—many we had merely forgotten over the intervening years.

Experience number one, as far as square dancing in Canada was concerned, came as a part of a rather unbelievable *Showboat* experience. A couple named Norris interested us with the prospect of a rather *luxurious* cruise into Canadian waters with a "congenial group of square dancers." This seemed to be just the sort of vacation we were looking for. Happily we joined the group one Sunday morning at the Aquabarn in Seattle to discover that "our palatial yacht" was in truth a surplus World War II submarine chaser.

There were forty of us on the trip—the twenty women up forward and the men in rather tight quarters back aft. Never have so many square dancing landlubbers managed to foul up the navigational waters between Canada and the U.S. so beautifully. How we ever made port each night in order to enjoy a square dance is still a bit of a mystery. However, we did have a wonderful time. We square danced in places such as Friday Harbor, Nanaimo, and Princess Louisa Inlet.

This was the first time that we had met Gwen Joyce, a real pioneer in the Victoria area, as well as some of the other leaders we would get to know better in coming years. From that time in the late 1940's until the present, we have scores of valuable memories. Here are a few:

In the early 1950's a two weeks' callers course in Calgary, Alberta, Canada, with caller-leaders coming from all parts of the

province... a short time later, a rather extensive tour through the province of Alberta stopping en route from Lethbridge to Edmonton at such places as Coronation, Red Deer (where we danced 20 squares in a hall that would comfortably have held 12), at Wetaskiwin, and others.

We can't ever forget Pete and Vivian Prentice and the formation of the TotemLand vacation institutes in Vancouver and at Shawnigan Lake on Vancouver Island, which appear to have been forerunners of many successful square dance vacations throughout the Dominion.

In later years we added to our list of square dance friendships folks we met at Harold Harton's camp not far from Toronto; at the Banff Institutes which we helped start in 1956, and at scores of festivals, clinics, and one-night stands we enjoyed over the years.

To the Canadians, square dancing has become a national activity. Canadian servicemen stationed overseas have escorted the activity into many different countries. Radio and television have beamed the squares and rounds as far North as the Arctic Circle. Canadian Eskimos have been introduced to the pastime, and in Montreal you'll still find groups of enthusiasts following the calls in French.

We're delighted to have this opportunity to think "Canada" and to help the Canadians extend to square dancers everywhere an invitation to visit Canada and Expo 67 during the coming year.

## A Code for Callers

ALMOST AS SOON AS THE December issues of *Sets in Order* began to reach their destinations, we started to get feedback on last month's *As I See It* column. From the response it was soon apparent that what square dancers and callers did *not* want were national controls. Instead, there seemed to be a great deal of interest in the establishment of guidelines for



callers in the form of an acceptable *code of ethics*.

It was felt that by leaving the option up to local square dance callers' associations where they existed and up to the individual when no associations were available in the area that a moral responsibility shared by all leaders would have a tremendous advantage at the present time.

Several letters asked us what we meant by a code of ethics. To them we sent a sample of the code adopted by the Southern California callers more than 15 years ago. Here is the way it is worded:

The caller should:

1. *Aim primarily to give his group enjoyment.*
2. *Promote good fellowship.*
3. *Discourage cliques.*
4. *Help beginners.*
5. *See that proper decorum is observed at a dance.*
6. *Maintain a professional attitude towards other callers.*
7. *Cooperate with the other callers in exchanging calls.*
8. *Adhere to uniform nomenclature.*
9. *Maintain a good reputation for personal integrity.*
10. *Keep scheduled engagements.*

As a project during the coming months, Sets in Order would like to receive sample codes from other caller and leadership organizations. Any readers having thoughts concerning specific points that should be included in such a code, should also send them in.

We are not interested in finding something that will serve to *control* this activity. Instead we are hopeful of coming up with some guidelines that will help to elevate the quality of leadership necessary to direct square dancing during the coming years. The thoughtful consideration of individuals and groups interested in this project will be much appreciated. The final results determined by a panel of outstanding square dance leaders will be made available as soon as the project is completed.

## *Dancin' in the Dark*

**A** LONG DISTANCE phone call from Florida the other night brought onto the line an old friend of ours from England, Colin Walton. Now very much a part of the American square

dance scene in this country, Colin shares the concern of others over the effect that a universal Daylight Savings bill might have on this activity.

Colin feels that such a bill should be defeated. He reasons that the effect of an extra hour of daylight will mean that the problem of getting the youngsters to bed while it's still daytime will have a noticeable effect on square dance attendance. The drawbacks, he feels, go far beyond the children's bedtime, however. The increased amount of light hours each evening will encourage the man coming home from the office to spend time in the yard or out on the golf course, thereby cutting into his normal square dancing hours.

In many areas we've been faced with Daylight Savings Time for approximately half of each year for quite some time now and while the proposal of putting this system on a 12-month basis seems to be gaining interest, we're not quite sure of what the effect might be on the square dance picture in general. If you are interested in this thing, you might write Colin Walton, 632 Riverside Dr., Palm Beach, Florida 33403.

## *Changes in the Making*

**W**HILE IT MAY BE DIFFICULT to believe, we could be near to a new stage in modern day square dancing. For the last five or six years we've found ourselves swamped under an avalanche of new experimental material. Every month we could expect four or five new movements. Occasionally some seemed rather plausible; the majority, however, were merely combinations of other movements or inventions that presented little that could be put to good use.

Over the years we quite frequently found ourselves up on the proverbial soap box decrying the steady flow, hoping that somehow people would begin to make full use of the unlimited supply of good basic material.

Recently we've had an unusual number of people tell us that they were extremely concerned over the continual flow of "non-descriptive" movements. By non-descriptive we imagine they mean experimental movements which had not previously been explained thrown at them during a dance. Let's face it, if you were a new dancer and had never before been taught how to do a *square thru*, the call itself



would certainly not be descriptive. *Allemande left*, *two ladies chain* or *star thru* mean little unless they are actually taught or unless the dancer has an opportunity to avail himself of the description.

What it has boiled down to is the dilemma that has faced many once-a-week or twice-a-month dancers who find that in exposing themselves to square dancing in such limited proportions they are unable to keep up with the constant change of language.

All of this seems to be leading up to something unusual. We don't know whether it's too early to actually be an indication or not, but in a conversation with several people who help us select the experimental movements that we use in the picture series for each issue of the magazine, we have almost for the first time drawn a complete blank.

In looking over the material received during the past five and one-half months the great majority of workable material includes not newly-invented experimental movements but many of the proven movements which appear as standard in *The Basic Movements Handbook*. If this is truly a trend, just think what it will mean. Dancers will not be involved with hours of learning movements, many of which are not comfortable and which will undoubtedly last but a short time. Callers will not be faced with the dilemma of deciding which of these new movements are worthy of being taught. Instead, however, we can begin having fun finding more and better use for the many standard basics. Without new terminology to learn each month, folks may confidently leave square dancing for a business trip or a vacation, knowing that they can come back in a month or two or even six months or so later and not have to learn a completely new language.

Certainly the contemporary square dance scene has enjoyed stimulation of good experimental movements. In many cases some of our most useful basics were at one time on the experimental list. However, there is a place for these and we most emphatically go along with those groups of callers who feel that the place for the new, the unproven, and the not yet completely developed experimental movement is in the small workshop.

It's still too early to tell whether this is a definite trend or not. The fact that coming issues of *Sets in Order* may not all contain experimental movements just to satisfy the

need of a space-filler may be shocking to some. But we look upon this as being most encouraging and we can assure our readers that the space will be well filled with material that can perhaps be of greater value to the movement as a whole.

*Some very sad last minute news—Pop Allison (St. Louis and Calif.) passed away in December.*

### *From the Editorial Blotter*

AS EACH YEAR ENDS and we start a brand new volume of *Sets in Order*, we pause to get our breath and look back in amazement at the twelve months just past.

This last year was a tremendous one for us. While the 365 days seemed to shoot by, we look back at the great number of things accomplished and can't help but be amazed at them all.

Most important, probably, for us was becoming grandparents. Our daughter, Linda, and son-in-law, Bill, with a brand new offspring, Gayle, weight 8 lbs. 3 oz.

The year was marked with two extremely successful Asilomar vacation institutes (if you haven't made one of these in the past do plan to join us on the Monterey Peninsula during 1967) plus two out-of-the-world square dance tours—the first to Spain, Portugal, Greece and Turkey and the second, with 140 square dancers, to the major capitals of Europe.

In looking back on the year we've enjoyed calling for our clubs and workshops. If we may be allowed a personal poll, we would like to select our favorite singing call for 1966: *Under the Sun* (TOP 25117—by Don Zents). A great tune, a smooth call, and excellent application of an old favorite, Chinese Knot. For rounds we would have to select one which we especially enjoy teaching, *I'm Gonna Build a Fence* (Hi-Hat 824—by Bill and Lila Bruner). For fun in what we call "pattern-making" we'd have to vote for the combination of Trade, Run and Wheel and Deal movements which, when done properly, are extremely smooth and enjoyable.

Ideas have a habit of not slowing down once started, and our plans for *Sets in Order*, Asilomar and trips to Europe and Australia are just a sampling of our coming activities.

The way things look at the present time 1967 should have it all over 1966 and the years that have gone before.





# WHAT ARE THEY DANCING?

WHAT SQUARES AND ROUNDS are being danced today? Samplings from various areas, presented on these pages, give some indication. How do they measure up with the ones you are doing in *your* area? Note that titles of the round dances are indented. Our thanks to the callers who contributed these programs in late November.

*St. Paul, Minn.*—Merry Mixers—12 years old—14 squares—Caller, Bill Britton

Kisses	Love in the Country	Lightning Bug
Under Bridges of Paris	Dream Awhile	Mexicali Rose
Gonna Build a Fence	Ain't She Sweet	Cloverleaf/Dixie Daisy
Cast Off/Cloverleaf/Fold	Dixie Spin Variations	Sweet Talk
I Get the Blues	World of Our Own	Love Me Tenderly
Monterey	Mood Indigo	Marie
Desert Blues	Suzette	"Same Sex" Hash
	Round Off (Experimental)	You Call Everybody Darlin'

*Anchorage, Alaska*—Northern Lights Squaredancers—2 years old—7 squares—Caller, George Ioanin

Frontier Whirl/Ends Turn In	Squares & Stars	Folds & Circulate
Up and Down	Dominique	Ragging a Call
Fraulein	Marie	Velvet Glove
Swing Thru Breaks	Trades	Wheel & Deal Breaks
Fairweather Sweetheart	You Were Only Fooling	Joan of Arkansas
Gonna Build a Fence	Moonlight Cocktails	Ain't She Sweet
Casting	Two Faced Lines	River Boat
Engine #9	Second Hand Rose	Tic Tac
Gadabout	Heavenly Night	Goodnight Waltz

*Columbus, Nebraska*—Harold's Squares—11 years old—16 squares—Caller, Harold Bausch

Patter Hash	Tippy Toeing — Mixer	I Get the Blues
The Easy Way	Love in the Country	Goofuz
Oh Boy	Bully of the Town	Hash (Let Hammer Down)
Patter — Line Variations	Alabama Waltz	Bye Bye Blackbird (sing)
Old Black Magic	Patter-Circ./Swing Thrus	Marie
Oh Yeah	Round Robin	Request Number
Dominique	Desert Blues	Set Me Free
Ripple the Wave (Workshop)	Patter — Numbers Game	Freight Train

*Long Beach, Calif.*—Haylofters—10 years old—14 squares—Caller, Vera Baerg

Tic-Tac-Toe Hash	8 Chain Thru Variations	Vien Vien
I'll Start Believing in You	Dominique	Square Thru 1-2-3-4-5-6
Desert Blues	Pennsylvania Polka	Poor Little Robin
Dream Awhile	Hot Lips	Till We Meet Again
Follow the Leader/Circulate	Slide Thru/Turn Thru/Swing Thru	Seems Like
Tick-A-Tack	Love in the Country	Hash with Pass to Center
Can't Stop Loving You	Heavenly Night	Riverboat
So What's New?	Wheel of Fortune	Oh Yeah
Pass to Center Hash (Spot. Fig.)	Dixie Chain/Line Dixie Chain	Are You Lonesome Tonight?
Don't Fence Me In	Walkin', Talkin', Livin' Doll	Struttin' with Maria
Gonna Build a Fence	Alabama Waltz	Easy Hash for Wind-Up
Strangers in the Night		

*St. Petersburg, Fla.*—Jolly Pirates—3½ years old—Caller, Ray Kennedy

Alabama Waltz	Gonna Raise a Ruckus	Ain't We Got Fun
Good Old Days	Goldie's Waltz	Back in Circulation
The Easy Way	Last Word in Lonesome is Me	Rainier Waltz
Ways of a Woman in Love	One of Those Songs	Fraulein
Dancing Thru the Clover	Open Up Your Heart	Mission Bells
Mexicali Rose	Humdinger	You Call Everybody Darling
Marie	Ocarina	Just Patter
Engine #9	Steppin' Easy	



*Vernon, Conn.*—Vernon Square Dance Club—11 years old—18 squares—Caller, Frannie Heintz

Warm Up Hash	Left Footers One Step	San Juan
Ida	Hashin' Up the Grand Square	Chain Hash
Fraulein	Poor Little Robin	Nobody Knows You
Turn Thru Topsy	Marie	Gonna Build a Fence
Love in the Country	Circulating Mate	Ding Dong Dixie Daisy
Desert Blues	England Swings	I Never Knew
Spin the Top Hash	Oh You Kid	Hot Lips
One Time Too Many	We Did What? Hash	Just Plain Hash
Mean Woman with Green Eyes	Idiot Caller (Village Idiot)	Oh Lonesome Me
I Don't Know Why		

*Montpelier, Vermont*—Capital Couples—14 years old—8 squares—Caller, Bill Alexander

Warm Up Patter	Around the World	So What's New
Fond Affection	Oh Yeah	Patter-Peel Off/Pair Off
Stepping Easy	Patter with Round Off	Do What You Do Do Well
Patter-Square Thru/Star Thru	Bumming Around	Desert Blues
Cheatin' Heart	Heartaches	Patter-Circulate
Marie	Patter-Dixie Daisy	Little Bit of Sugar
Patter-Wheel & Deal/Centers In	You Were Only Foolin'	Remember When
Engine #9	Philadelphia Strut	Patter-Grand Square
Gonna Build a Fence	Patter-Gimmicks	Goodnight Sweetheart
Patter-Swing Thru/Spin Tops	Second Hand Rose	

*Waunakee, Wisc.*—Westport Squares—10 years old—7 squares—Caller, Art Weisensel

Headed for the Barn	Do What You Do Do Well	Heartaches
Say Hello	Ain't She Sweet	Mohican (Slide Thru)
Oh Yeah	Yellow Creek (Turn Thru)	Engine #9
Old 97 (Star Thru)	Who Can I Count On?	Four Walls
Love in the Country	Archies Melody	Wild Cat (Spin Top)
Gonna Build a Fence	Rubber Dolly (Cast Off)	Honey Love
Earl's Hoedown (Ocean Wave)	One Has My Heart	Alabama Waltz
Around the World	Marie	Tulsa Square
Desert Blues	Don't Fence Me In	Hash
Poor Little Robin	You Were Only Fooling	

*Kent, Wash.*—Cross Trails Square Dance Club—8 years old—15 squares—Caller, Bill Rehman

Clover Leaf/Cast Off $\frac{3}{4}$	Don't Rush It	Cast Off/Clover L./Wheel-Deal
Raggin' a Call	If You Knew Susie	Running Bear
Lonesome Two Step	Mexicali Rose	Sly Old Two-Step
Tennessee Waltz	Moon Over Naples	Fraulein
Likit	Swap Around	Square Thru/Star Thru
You Call Everybody Darling	Fairweather Sweetheart	Around the World
Velvet Glove	Ain't She Sweet	Kentucky Home
Fiesta	Gonna Build a Fence	Till We Meet Again
Fussy Facy Star Thru	Weak Arm Star	Ends Cross Over
Love in the Country	Island in the Sun	Rosalie
Johnny-O-Polka	Hootin' Toot	Goodnight Waltz
Desert Blues	Oh Boy	

*Baltimore, Md.*—Calico Squares—13 years old—10 squares—Caller, Eddie East

Square Thru/Wheel & Deal	Hot Lips	Trade/Circulate
Let Rest of World Go By	Turn Thru/Dixie Daisy	This Old Riverboat
Desert Blues	Dominique	Taste of Honey
Swing Thru Hash	Left Footers One Step	Swing Thru/Spin the Top
Good Man	Strangers in Night	Around the World
So What's New	Lines Divide/Round Off	Polonaise
Dixie Daisy	Raggin' a Call	Swing Star Thru/Whirlwind
Fairweather Sweetheart	Mexicali Rose	Calico Special

A quick review of these listings shows that, among the singing calls, Love in the Country seems to be a favorite, with Engine # 9, Around the World, Poor Little Robin and Dominique also in the running. Round dances have Gonna Build a Fence, Desert Blues and Marie leading — with Ain't She Sweet, Fraulein, Oh Yeah and Oh Boy also done.



# LIFT *and* USE



**T**URNING OVER a new leaf? Now is a good time to start dressing up those square dance invitations with a bit of art work. Try tying in a drawing that fits your particular needs. For instance, the drawing in the upper right hand corner might suggest to you the lead line, "We're saving a spot in our square for *you*."

The drawing directly above might suggest "Come take a turn with us." And perhaps a flyer utilizing the picture on the right might have the heading "We're a real swinging group!" Good art work and suitable titles will help attract interest to your special events. Give it a try. (Of course, these pictures are yours to use in any way you see fit. No permission needed.)





# THE DANCER'S WALKTHRU

*Sets in Order*

## POP ART SQUARE DANCE DECORATIONS

JUST WHEN you run out of ideas for decorations for a club dance, lo and behold a new one appears on the horizon. The following suggestions were received in a letter from Joseph Reid of Springfield, Missouri. Obviously both he and his wife had a great deal of fun working out the decorations and their success was matched in the enjoyment they created for the dancers attending the club that night.

Why don't you try his "pop art" ideas and see what you come up with?

"In this era of pop art, I was seized with the idea of expressing square dance movement terminology in various media as a decoration theme the night we were host couple for our Wheel and Deal Square Dance Club.

"The first tangent followed was to get a pair of scissors and rummage through the advertisements in magazines at hand for colored or black-and-white pictures that could be humorously captioned with a square dance movement's title. The next step was to find suitable mounts for these clippings. These were found in box tops and bottoms as well as discarded display signs from the trash piles of shoe stores, clothing stores and the like. Even in the club's open windows the boxes could be either thumb-tacked to the bottom of the sill or held against the side of the windows or sills with masking tape (without damage to the wood).

"Many packing boxes have nice white rectangles of cardboard every bit as good as various construction cardboards and absolutely costless. Many discarded store display signs have the angled back additions that enable them to stand upright on a table or some other flat display place. Some were usable with square dance titles added; others served as a base to paste over a complete home-made poster.

"'Allemande Left' was presented as a *Life* animal picture which showed a gorilla swing-

ing around a snarling wildcat by the tail. Our round dancers came in for a bit of teasing with another animal picture of a large proportioned hippopotamus labelled 'round dancer.' A yummy vegetable soup ad was labelled 'caller's hash.' A Green Giant ad (geometric circles with peas on the edge) was captioned 'Centers In.'

"Using an idea from *Sets in Order* a sign was made with the hand-shaking International Cooperation United States Commemorative Postage Stamp, entitling it 'the Official Right and Left Grand International Square Dancers Postage Stamp.'

"Looking at an old laundry shirt cardboard, the holes looked a little like eyes to me. With some felt pen work, it was easily doctored to look like a face. A long arrow shaft of cardboard was then run through the eye openings and labelled 'Pass Through' and this was mounted in the hallway which leads from the dance floor back to the kitchen.

"A square dance couple display appeared on the top of the piano. With the aid of some colored glass-writing pencils, a slightly rotund Aqua Velva shaving bottle was magic-wanded into a square dancing lady and my square-shouldered Vaseline Hair Oil bottle turned out to be a square dancing man. With all the bottle, can and box shapes on the market now you can readily make a truly representative square of folks in short order!

"After seeing me making all the items, my taw Betty finally broke down and composed a few 'pop arts' herself. With her skill as a papataught fish-fly maker, she made up a weird little bundle of a character out of all kinds of sewing junk, which when boxed under a plastic strawberry box from the grocery store turned out as 'Box the Gnat' and another as 'Box the Flea.'

"A long yard-wide tear of brown wrapping paper turned into a Confederate currency bill labelled 'Dixie Daisy' when it was decorated in green with \$10 value denominations labelled on and a couple of pictures of daisies



# The WALKTHRU

added in lieu of the normal official portraits.

"'Bend the Line' turned out to be a cartoon of one of our sneak-off fishermen with a big fish catch bending his line.

"'Boys Circulate' was the caption beneath a picture of a circle of beauty queens, and a counterpart was made of male movie stars for 'Girls Circulate.'

"An innocent looking baby picture with the 'who me?' look was titled, 'Me, Goof???' All through the dance people were told to 'go look at your baby picture over thar!'

"It was loads of fun working up displays in various ways for over thirty other square dance terms. I believe it pepped up the dancers, too, for there were many joyous side and snide references during the dance as we did the particular movements illustrated. For next year's host couple night I am already thinking in terms of what can be done with old and current square dance titles in a similar vein."

## AN APPROPRIATE EMBLEM

The Square Dance Callers Association of Manitoba, Canada, has an emblem which is both attractive and provocative in design and the thinking which produced it.

Picture a square with a buffalo (the Provincial symbol of Manitoba) standing on it.

Then another square interlocked with a circle surrounding the first square. Into all are interwoven the letters S.D.C.A.M., the initials of the Association. The design most effectively uses whites, shades of grey and black.

The Association states that the outer interlocking square and circle depict the balance between square and round dancing and the inner square "represents the fertile fields of Manitoba cultivated by the callers to keep the square dance movement growing."

In addition to the letters being the abbreviation of the Association name, the caller-members look to them for the following meanings:

S — Social aspect of square dancing

D — Dancing ability of the group

C — Clear and directional calling

A — Awareness of the mountainous task in teaching square dancing to groups of varying abilities of response and comprehension and uniting them in a recreation where cooperation and amiability have never been equaled.

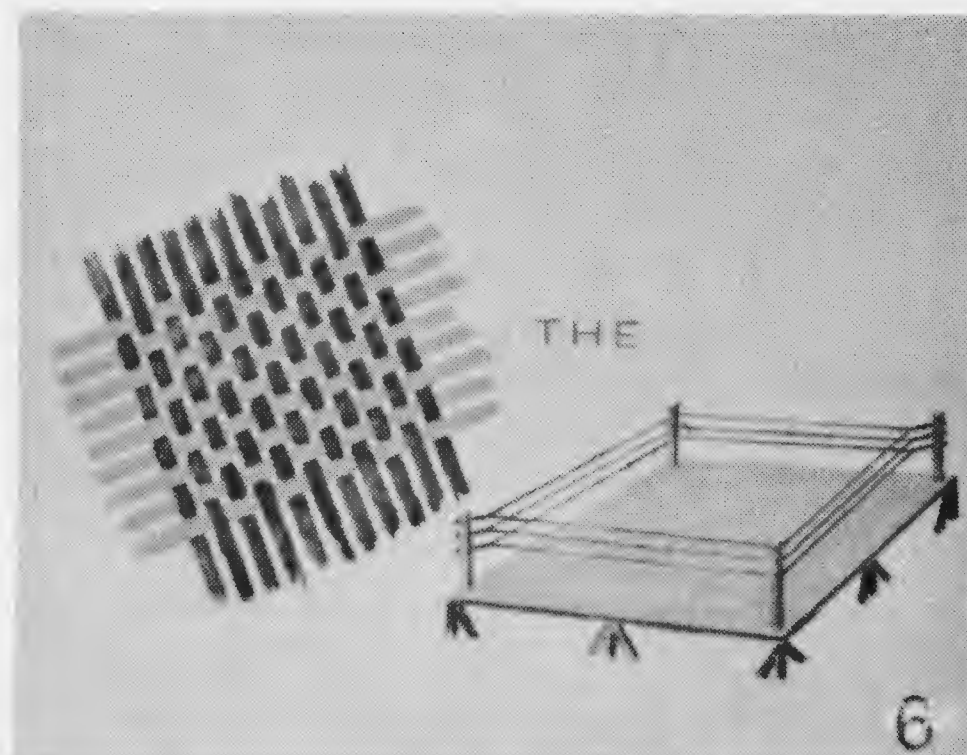
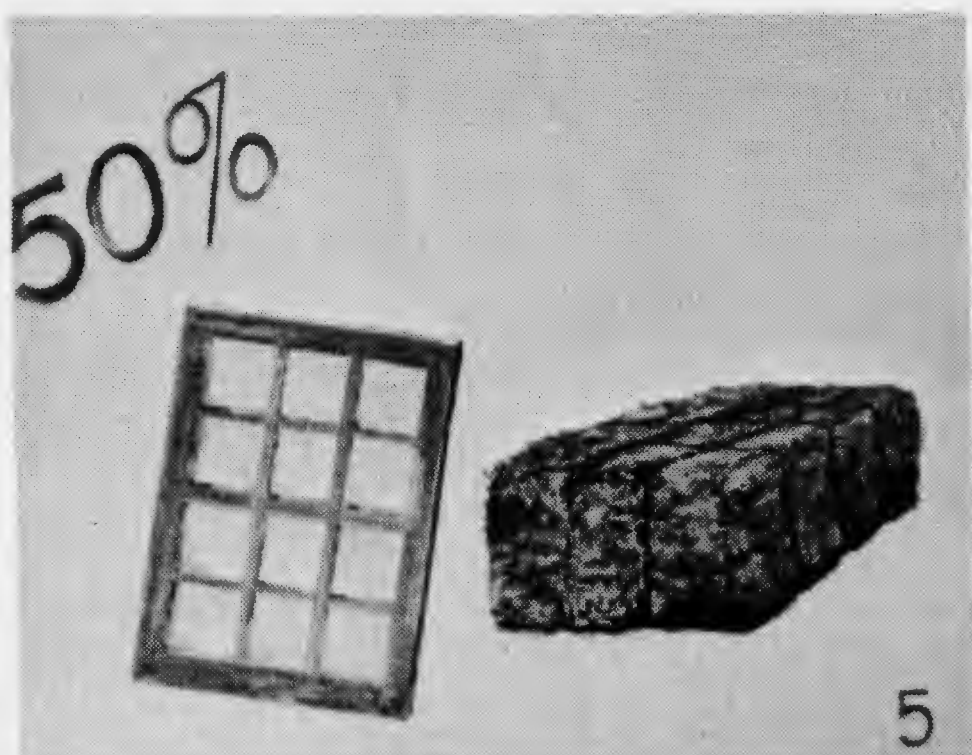
M — Maintaining and improving the above aims is indeed our goal.

This Callers' Association of Canada represents the myriad associations in the square dance world which set their aims and goals high and strive to live by them.

## A Square Dance Quiz

Continuing our pictorial guessing game, here are two more well-known square dance terms to test your powers of deduction. To

doublecheck your answers turn the magazine upside down and read the correct solutions at the bottom of this page\*





# BADGES OF THE MONTH

The WALKTHRU

**H**APPY CENTENNIAL to all square dancers across the wide Canadian country from the Badge of the Month column. The following selection of badges are representative of all the many, many active groups, as varied in size, type, nature and interest as you would find in the United States, Europe, Asia and the other corners of the world where square dancing has spread its skirts.

## In Eastern Canada

Round dancing is enjoyed to the fullest in Canada and our badge from East Toronto, Ontario, is one example. Marion and Chester Codner, instructors for the club, used a play on words and came up with the name Marionettes. Our correspondent writes that the reason for selecting this name goes one step further for Mr. and Mrs. Codner are both about 5' 2" tall and thus fit the name to the inch. We understand the club members have suggested their teachers start a beginners' group and call it the "Bassinets"!



## In Northern Canada

In the Northwest Territories lies the small town (2,500 population) of Fort Smith with an active square dance club of five squares which meets each Saturday night. While there is no caller for the group, the members enjoy dancing to the many good records available with calls. The club's badge makes clever use of the capital letters F and S spelling out both the location and the club name, Frosty Squares. Why did they choose this name? Winters in Fort Smith are six months long and much of the dancing activity takes place when the temperature is below zero—sometimes as low as  $-50^{\circ}$ . And that is frosty indeed!



## In Western Canada

From the town of Edmonton, in the Province of Alberta, comes a most attractive blue and gold badge. The Set Squares originated two years ago at the Northern Alberta Institute of Technology (note the N.A.I.T. on the badge), with members being recruited from the more than 200 teachers on the school staff. The group upon learning that one trade mark of square dancing was a pair of interlocking squares, designed the modern emblem you'll find centered on the badge.





# IDEAS FROM EVERYWHERE

## Oklahoma

*The Central District Square & Round Transcript*, a monthly newssheet serving (as the title implies) the central section of the state of Oklahoma, publishes a list of those individuals newly graduated from square dance beginner classes. What a nice way to welcome the newest additions to the dancing family and make them immediately feel a part of the activity!

## Canada

*Vancouver Island Cross Trail News* for October 1966 contained the following:

Warning — Square Dance Fever, Very Contagious. Cause: Usually caused by exposure to square dance recording or other square dance

information. Symptoms: Absent minded tapping of the foot, mumbling meaningless phrases such as 'Allemande left with the old left hand...', strange dress and the need of a baby sitter. Treatment: Medication is useless. Disease is not fatal. Read square dance magazines and go dancing as often as possible.

## Texas

North Texas Square Dance Association has turned out a handsome 5" x 8" (approximately) booklet describing square dancing to the prospective dancer. Its eleven pages tell something about the history of square dancing, what to expect in a beginner class, who dances today, what a caller is, where to find information about square dancing, and the names and addresses of the officers of this association. The back cover is left blank for individual member-clubs to fill in specific data about how to contact them directly for dance information. The title of this informative booklet is aptly headed: "An Expression of Joy."

# SQUARE DANCE PARTY FUN

## HUMAN CHECKERS VARIATION

The following idea might be used as a running stunt in between tips, allowing one person a few minutes to attempt a solution, or at an after party allowing several persons (if necessary) the opportunity to find the answer. It's a mental teaser and lots of fun as long as it doesn't run on and on. Best to cut it off, even if it hasn't been solved, and try it again at a later date.

Props needed: Eight men and eight chairs, plus a master-of-ceremonies who knows "how" to do the trick and a "volunteer" from the audience to try to solve the problem.

Problem: In four moves, transfer the eight

individual men into four "stacked couples"—a couple being one man sitting on the lap of another. The restrictions are that with each move one man must "jump" two other men. This can be accomplished by a man jumping two men sitting side by side in two chairs or he may jump two men sitting as a stacked couple. Jumps may be made in either direction.

You say the solution is a cinch? Alright, add two more men, making a total of 10, and try to double them up into five stacks in five moves.

Just in case you couldn't solve it, we'll present the answer next month.





# AT-YOUR-SERVICE REPRINTS AVAILABLE HANDBOOKS FROM *Sets in Order*

**R**EPRINTS OF SPECIAL Sets in Order Articles and series are available. Written by leaders in the square dance field, these special collections are aimed at developing leadership and assisting square dance groups in developing a better working understanding of their activity.\*

**Square Dancers INDOCTRINATION HANDBOOK**—The value of this 16-page handbook will be felt for years. In it are the ground rules of square dancing, descriptions to the newcomer of what to expect in his activity, clothing requirements for a new dancer, and a good description of the mechanics of this wonderful activity.

**YOUTH In Square Dancing**—"In the young people of today lies the future of the square dance movement." This enlightening handbook touches on the many phases of working with young dancers. This handbook has been widely distributed to schools and recreation departments and contains an extremely valuable collection of material for every caller and teacher.

**The BASIC MOVEMENTS of Square Dancing**—More than a million copies of this 24-page handbook have been distributed throughout the square dancing world. Profusely illustrated, it contains a thorough vocabulary of all the standard movements in the activity today. In addition, it contains a glossary of square dance terms and a suggested basic teaching sequence of the standard movements. Every new dancer coming into the activity should possess his own personal copy.

**Square dance PARTY FUN**—Here is a 20-page idea stimulator for games, decorations, stunts and gimmicks. Not only a what-to-do but a how-to-do booklet to design after parties and special occasions for your own square dance group.

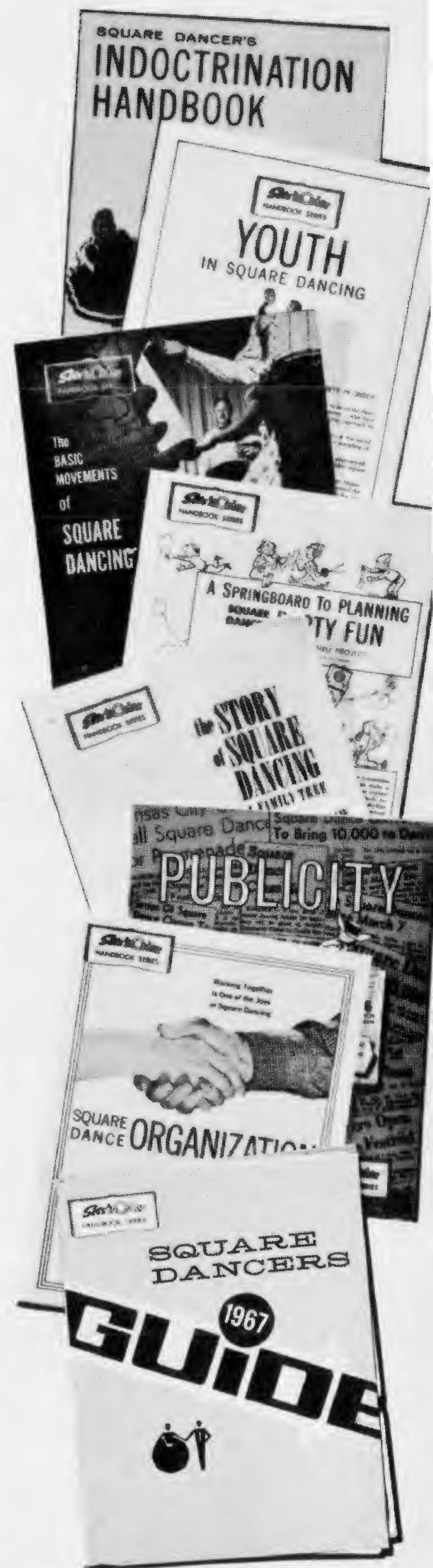
**The STORY OF SQUARE DANCING**—Especially written by Dorothy Shaw, you will find this factual history of the activity completely absorbing. This is an ideal publication to hand to the local television or radio station or to the editor of the home town newspaper. Every square dancer should have a copy of this useful and informative handbook.

**Square dance PUBLICITY**—How could you get your club news into the local papers? What constitutes news? What is the editor looking for? In this 16-page collection you will find a sample news release and useful hints in preparing news items. This handbook will be especially useful to every club publicity manager.

**Square dance ORGANIZATION**—Interested in starting a square dance club or association? Here are some organizational suggestions—a sample club constitution and bylaws, and dozens of helpful suggestions in a 24-page booklet designed to help perpetuate the square dance movement. A must for every square dance club and federation.

**Square Dancers GUIDE**—This is the yearly publication brought up to date each February and lists square dance contacts in every state, in the various Canadian provinces, and in countries where square dancing is enjoyed overseas. Anyone planning a square dance vacation or facing the prospect of moving to a new area will find this directory of inestimable value.

\*For prices of these special handbooks and a handy order form please turn to page 63 of this issue.







## STYLE SERIES:

### More on Flow and Smoothness

**T**HE PRINCIPLE of smooth dancing resulting from a careful blending of basic movements holds the secret of a successful square dance repertoire. Combinations that cause a dancer to stop, back up, or reverse the normal flow prove to be an aggravation for the dancer and tend to deaden rather than stimulate his appetite for the activity.

In the past, in this section, we have attempted to show some good combinations. You

will notice in this month's example, taken from a dance called "Evenflo" by Jay King, Lexington, Massachusetts, that each movement follows the direction set by the movement just preceding. Everything flows, as you will note as you follow the pictures and the description.

The head couples have just moved forward into an ocean wave (1) as they start a swing thru (2). First the outsides turn clockwise, next the two men in the center complete the swing thru turning counter-clockwise (3) and, without stopping at the completion of that movement, the men continue on around in a counter-clockwise direction as they *trade* (4).

Actually, a number of figure 8 movements







are being accomplished, as you will note as you follow the man through these different patterns. As he reaches the outside of the two faced line, the man (5), now with the lady, moves clockwise (6) in a wheel and deal to face the other couple (7). Next, a slide thru—or it could be a star thru—(8) moves them into the center, and a pass thru (9) brings the other two couples into the action.

Again the smooth flowing blend of movements is followed. Starting with a swing thru (10 and 11) men trade (12), men run (13), wheel and deal (14), and face those two (15). Finally, a slide thru—or a star thru as you prefer—(16), culminated by a cross trail (17)

to a left allemande (18) completes the action.

From the caller's standpoint the movements, what they do, where they start, and how they finish is important. To the dancer the necessary requirement is that the dance flows smoothly, for at one time or another he must discover that the pleasure in dancing comes from moving to the rhythmic beat of the music in a flowing succession of movements. Then he is dancing!

**Good news. Contributor Jay King will be working with us in the selecting of more "smoothies"—Editor.**

Our thanks to our Models—  
members of Square Riggers of Costa Mesa, Calif.







# 16<sup>th</sup> NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

**H**APPILY the 16<sup>th</sup> Square Dance Convention hosts working so diligently in Philadelphia towards their "big dates"—June 29-July 1, 1967—are taking full advantage of the historic associations of their very interesting locale. One of the facets which lends particular fascination to Philadelphia as a convention city involves the buildings and areas which formed the setting for so much of our important American background.

A walking tour of the buildings closely grouped around Independence Square can easily transport the visiting square dancer back to a rendezvous with America's renowned past. Independence Hall, most notable of our 18<sup>th</sup> century architectural achievements, is located on Chestnut Street between 5<sup>th</sup> and 6<sup>th</sup> Streets. This was the state house where the Declaration of Independence was signed in 1776; you can see the very pen which signed it. It also houses the Liberty Bell which forms the insignia for the "Sweet 16" Convention.

Just west of Independence Hall is Congress Hall where early lawmakers convened from 1790 to 1800. East of this is Old City Hall where the first Supreme Court met. On Chestnut Street east of 5<sup>th</sup> stands the Second U.S.

Bank, formerly the Customs House from 1845 to as late as 1934. Carpenters' Hall, where the First Continental Congress met in 1774, is situated east of this, just beyond 4<sup>th</sup> Street.

After a short walk north on 2<sup>nd</sup> Street, dancers can turn their boots and slippers east on Elfreth's Alley, reputed to be the oldest street in America in continuous use. So authentic is this picturesque block-long restoration of an 18<sup>th</sup> century Philadelphia street that one expects a colonial dame to exit from one of the neat white doorways. The houses are open to the public. Further along is No. 239 Arch Street, the Betsy Ross House where, according to tradition, the first American flag was made.

So after dancers have made the all-important move to REGISTER for the Sweet 16 Convention they can begin making notes on places to see and enjoy between dance and clinic and workshop sessions. Requests for information, flyers and registration forms will be promptly answered by Curly Milsom, 130 Ashley Road, Newton Square, Pa. 19073. Nobody should willingly miss this chance to meet and dance with their "national" square dance friends and to visit America's historic past as well.



Independence Hall, Philadelphia (left)—the most historic place in the nation. Here the Declaration was signed and here the Constitution of the United States was debated and adopted. The Betsy Ross House in Philadelphia (right) is the "Birthplace of Old Glory." Here the little Colonial seamstress made the first American Flag.



### Alaska

Quite remote from the rest of the world is the Aleutian Whirlaways Club, kicking up its heels some 1100 miles west of Anchorage along the Aleutian chain on Adak Island. Population on the island is chiefly related to military installation with a few civilians. Every Friday night since 1963 the doors have swung open on the dance hall which is a World War II "remain." Efforts of many dancers refined this almost condemned building into a gala hall even unto red and white checked curtains. Dancing is mostly to records — up-to-date ones, altho' occasionally some "real" callers come out of squadrons, off ships and on the base. Each year is marked by seasonal parties and classes are graduated regularly in order to keep the small but active club in existence. Sometimes the Whirlaways are called upon to entertain various other clubs on the island — and do a bit of recruiting for the square dancing on the side.

### Texas

The First Annual Winter Fling of the Panhandle Callers and Teachers Assn. was held on December 17-18 in Amarillo. Events went from the zany to the serious, with Knox Day in charge of the whole shebang. —Ann Jones

The father of Pete Peterman, round dance leader in the Dallas area, passed away in October. He was well known to many square and round dancers. —Gordon Moss

On Feb. 24-25, the 3rd Annual Square and Round Dance Festival will be held in Odessa. Marshall Flippo, Bob Fisk and the Pete Petermans are programmed. —Jean Gatlin

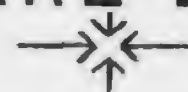
### Arizona

Tucson is the spot where the 19th Annual Southern Arizona Square and Round Dance Festival will be held on January 20-22. The two Bobs — Fisk and Yerington — will call and Charlie and Bettye Proctor will be the round dance instructors. Setting is the Ramada Inn Ballroom. For further information write Bill Ford, 4748 E. Melissa, Tucson, zip 85711.

### Wyoming

The Knothead Jamboree in Yellowstone National Park was organized some eleven years ago by the park and is more or less a "kick-off" to the square dance season. To create interest in square dancing a group from Bozeman, Montana, came to Yellowstone to present an exhibition. It was so enthusiastically received that the tourists joined the fun. Since

## ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

that time square dancing has had its place in Yellowstone, with nearly 2000 persons attending the Jamboree in 1966. Ken Roeben is the Jamboree's General Chairman. —Joy Thomas

### Alabama

The 6th Rocket City Round Up sponsored by the Merry Mixers of Huntsville was held on November 18-19 in the Dallas Street Armory there. Featured guest callers were Frank Lane and Jack Jackson, with Nita and Manning Smith on the rounds. Local callers participating were Don Belvin, Gordon Johnston, Bill Brown and Jim Baker. —Helen L. Wagner

Four clubs in Huntsville have formed the Greater Huntsville Square and Round Dance Assn. with Joe Carnavele as president. The clubs are the Bama Ramblers, Merry Mixers, Mountain Squares and Orbiteers.

—Barbara Moore

### Florida

Key West square dancers were happy on November 10 to win the trophy for being the "Most Unique" entry in the city's Veterans Day Parade. Nautical Wheelers and Key West Squares teamed up to travel the parade route aboard one of the city's Conch Tour Trains. 19 times the dancers poured off the train to dance for the thousands of people lining the streets. Speakers were scattered thru the train to bring out the voices of callers Henry Purcell and Byron Lowery. The trophy won will be placed in an honor spot at Old City Hall, where both clubs dance. —Dorothy Eckstrom

### Mississippi

The 12th Annual Festival will be held in



# ROUND THE WORLD of SQUARE DANCING

Jackson on February 3-4 with Melton Luttrell, Earl Brown and Bruce Welsh. The dance will be held at the Heidelberg Hotel's Olympic Room which will dance 100 squares comfortably. Circle Eight and Belles & Beaux are hosts.

—Buddy Nabors

## Kentucky

Another square dance float to win an award was that entered by Carousel Square Dance Club of Ashland in the St. Patrick's Day Parade. White paper napkins and black and green crepe paper made the float a colorful one. Sunny Bass called for the dancers who performed under a revolving carousel on the float bed. Club members were interviewed for an hour on radio and also had TV and newspaper publicity for winning the trophy for the "most outstanding" float.

—Mary Margaret Kazee

## Michigan

The Village Squares of Wyoming (a town!) celebrated the 25th wedding anniversary of caller Marsh Wright and his wife, Toots, on November 5. The club was formed by the Wrights ten years ago.

—John Overmire

## West Virginia

The Wagon Wheelers Square Dance Club held their 3rd Annual Square Dancers Smorgasbord in Weirton on December 17. Caller for the evening's dancing following the feed was Lou Beltz from Wheeling. The club dances regularly in the fire hall in Wintersville, Ohio, on first Saturdays of the month.

—Richard E. Cole

## Nebraska

To celebrate Nebraska's Centennial in a square dance fashion, the Omaha Square Dance Council will sponsor a Centennial Square Dance Festival on April 2 at the Civic Auditorium. Lee Helsel will call and Ernie and Naomi Gross will instruct the rounds.

—George Dukat

On February 26 the Lincoln Callers Assn. is sponsoring Al Brownlee of Odessa, Texas, in a special dance at the Antelope Dance Pavillion.

—Roscoe Roeder

A "Sweetheart Dance" will be held at St. Gerald School, Ralston, on February 6. A King and Queen will be crowned and there will be door prizes. The event is sponsored by the Omaha Area Callers Assn.

—Arlene Lapham

## Iowa

Dances sponsored by the East Central Iowa Federation take place at the Teamsters Union Hall in Cedar Rapids. Callers coming up are Bob Yerington on Jan. 29; Max Forsyth on Feb. 26; and Vaughn Parrish on April 23.

—Gene O'Brien

## New Jersey

On January 21, Roy and Sylvia Keleigh who conduct them, invite all alumni of past Timberline Party Weekends, as well as dancers scheduled to attend the 1967 Timberline Party, to come to a reunion at the Hayloft in Asbury Park. There will be no charge for the evening and participants are encouraged to bring snapshots or movie film.

—Meg Barr

Grand Square is the official bi-monthly publication of the Northern New Jersey Square Dancers Assn. which comprises 27 clubs in the area covering the northern half of New Jersey and neighboring Staten Island, New York. 15 of the clubs now have beginner groups and graduation is a prerequisite to membership in the club. Last spring the graduates included 92 adult couples, 42 adult singles and 48 teen singles. The association furnishes basic booklets, temporary badges, 100% attendance pins and diplomas. Each year in October the association sponsors a "Callers Carnival" dance.

—Frank Poole

Merry Squares welcomed a number of club presidents as their guests when they held a Presidents' Ball on October 7, with Marty Winter calling and honored on his birthday, as well.

—Patricia Franzke

## New York

Staten Square Set dances 1st and 3rd Saturdays at St. Adalberts Hall, Elm Park, Staten Island. The group recently spent a weekend en masse at Lakewood, N. J., with Manny Amor and Frannie Heintz calling.

—Terry Ferrara

## Massachusetts

Relaxed New England Style square dancing is promised at the Boston YWCA each 2nd Tuesday of the month. All ages are welcomed and classes begin January 10 and March 14.

## Maine

Square Knots and Polka Dots of Bradley sponsored an Honor Your Caller night on November 12 to show appreciation to all of the callers in the vicinity... On December 10 Vince Connors called for the club in a "Swap Caller" night with the Whirling 8's of Hamp-



den . . . Regular dances are held 2nd and 4th Saturdays at Helen Hunt Auditorium in Old Town.

—Hank Jordan

### Vermont

On October 9 Green Mountain Workshops presented Lee and Rita Kenney of Hazardville, Conn., in the First Annual Fall Round Dance Fiesta in Montpelier. Dancers were present from at least 11 clubs in Vermont and nearby states. During a break the round dance teachers present discussed the proposed New England Round Dance Teachers Assn. and further steps will be taken shortly to form a Vermont Association.

—Brick Wilcox

### Wisconsin

Staff for Wisconsin's Spring Fling on April 21-23 will be Bruce Johnson, Jerry Helt, and the Paul Tinsleys. La Crosse's Happy Twirlers sponsor this annual affair in their town.

—Jean Sauer

### Connecticut

Fairfield Country Dancers of Old Greenwich have changed their name to Greenwich Square Dance Club.

—Mrs. John Hyde

The Manchester Square Dance Club celebrated their 10th Anniversary on October 15 with a Carousel Theme at Manchester School. Callers were Earl Johnston and Dick Jones; rounds were presented by Russ and Anita White. The Manchester Evening Herald gave the club and the occasion some excellent publicity.

—Donald Trask

The New England Family Campers Assn. are planning the following dance weekends for 1967: Jan. 28-29, Camp Jewell, Colebrook, Conn.; May 5-7, Camp Blanchard, Sutton, Mass.; May 18-20 NEFCA Spring Safari; Sept. 8-10, Woodlands, Westfield, Mass.; Oct. 13-15, Monadnock Recreation Area, Jaffree, N.H.

—Ed Konetchy

### California

Ken and Lucille Paul are the new president couple for the Central California Square Dancers Assn. Serving with them will be John Neptune, the Cecil Allbrights and the Tom VanMaters.

To celebrate 5 years of fun and frivolity the Arcata Rock 'n' Reelers are engaging Nonie Moglia to conduct an Anniversary Party on January 28 at Spruce Point Grange, 10 minutes' drive south of Eureka. Traveling dancers are invited to attend.

—Chuck Cline

San Diego Assn.'s 16th Annual Fiesta de la Cuadrilla on November 4-6 drew about 3300



Central City, Colorado, exhibition square dancers pose with their caller, Larry Wylie. The girls' costumes reflect the style of the Opera days for which Central City is famous and were furnished by the Denver Area Square Dance Council.

dancers to Balboa Park and environs. Several dozens of callers were programmed and Ben and Vivian Highburger from Texas contributed round dance teaching. Saturday night's Grand March was led by San Diego's deputy mayor and his wife in an interesting formation worked out by caller Wes Wessinger.

The Associated Square Dancers of the Los Angeles area plan Sophomore dances each year for their beginner classes. Four years ago the association started this type of hoedown instead of district dances and the beginner jamborees have grown in popularity thruout the nine districts. The hoedowns are aimed at classes which have completed 10 weeks or more of instruction and a surprising and welcome feature is the number of experienced club dancers in attendance.

—Vic Esworthy

March 11-12 are the dates of the San Diego Round Dance Festival at Balboa Park, San Diego. There will be programmed dances, workshops, etc., with national teachers featured. Inquiry for information may be made to Hal Chambers, 1928 Chatsworth Blvd., San Diego, zip 92107. Chairmen for the event are Bob and Helen Smithwick.

### Canada

The Woodstock Y Promenaders of Ontario were 10 years old on November 14 and celebrated with a whole month of special events. The big start was an Anniversary Dance on October 28 with Dave Taylor calling. Another event was a guest reunion of all past members of the club, whether or not they are still danc-



# ROUND THE WORLD of SQUARE DANCING

ing. A dinner dance for club members honored Mrs. Kay Sehl of Kitchener for her work for the club 10 years ago. Other special presentations were made. Ron Thornton is regular caller for the club which is also planning a Sing-A-Long-with-Ron Dance on February 11 at the Woodstock YWCA.

Circles and Squares Dance Club of Pointe Claire (Montreal), Quebec dance every Thursday and one Saturday each month. There are 50 couples in the membership and Ted Bembridge is president.

—A. J. Cockburn

## Puerto Rico

August 10 was the date of an Island-wide square dance jamboree at Fort Buchanan. Dancers arrived from Ramey AFB, Roosevelt Roads Navy Base and Mayaguez. The Sabana Seca Squares acted as host for the affair with their caller, Bill Addison. It was so enjoyable that the Tropical Twirlers of Ramey AFB on the west coast of the Island hosted a similar dance on November 10.

—Esther Culbertson

## Okinawa

Lee Dixon graduated a new class of square dancers on August 20 which makes a hundred active members of the local club. Two squares of members traveled to Ie Shima and danced for the lonely troops stationed there.

## Chile, South America

There is an active group in Chile called the Shape Up or Ship Out Square Dance Club. It meets every Friday night at the Instituto Chileno-Norteamericano at Caupolican 315,

Concepcion, Chile, dancing from 9 to 11 PM. Touring dancers will be welcomed.

—Bill McCahan

## England

An interesting development took place in Ripley, Derbyshire, last summer when Ron Vizard, the caller for the Newton 8 Square Dance Club of Nottingham, and 5 couples went there to perform for over 300 people of all nationalities who were attending the 39th Annual Esperanto Conference. The square dancers did a couple of dances and then their caller walked thru some simple movements as a translator put the calls into Esperanto. Onlookers were invited to dance and some of them did. At the end of the evening each caller and dancer was given appropriate souvenirs of the occasion.

—Alan Sherriffs

## Oklahoma

South Central Oklahoma now has its first round dance club, The Two Steppers of Lawton. The club was organized by two novice instructors in the round dancing society, "Smitty" and Marguerite Smith, retired from the Army. There are 30 couples in the club. Callers in the district have encouraged dancers by using the round dances listed as the "Top Ten" locally, thereby attaining a form of standardization.

—Frank Varline

Several thousand people attended the 20th Annual Oklahoma State Festival on Nov. 4-5. Callers were Jim Stewart of Illinois, Bob Augustin of Louisiana and Paul Beach of Texas. Round dancing was handled by the Alvin Boutilliers of Louisiana and Zeke Neeleys of Texas.

—Stub Davis

Oktoberfest USA, in La Crosse, Wisc., attracted dancers from 18 states last year. 16 couples who represented the states are pictured in the Student Union of the State University. Happy Twirlers sponsor the event.







*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

January 1967

**A** BRAND NEW YEAR and here's a new Workshop feature. This month we start something we've been thinking about for a long time. It has occurred to us that one of the reasons for the success of some of our top callers today is their good judgment coupled with their ability to select material that provides variety and challenge. We all realize that it isn't the ability to compose material as much as the ability to pick and choose from all that is available just the combinations that flow well and lend themselves to an individual style of calling and programming that spell out success.

To start this new monthly feature we have asked Bob Van Antwerp to give us his *favorite*

*dozen*. These, he is quick to caution us, are not dances he created. They are ones he enjoys using. Some are combinations of patterns; others are the creations of various writers and are used just as originally written or with slight variations. In setting the pattern for this feature we would like to pay tribute to *all* of those who originally dreamed up the dances. Because it's impossible to track down each part of every dance and give proper credit, we'll just say *Thanks to you all*. We hope that this feature will prove to be of value to callers everywhere.

Incidentally, we'll be printing the calls in the order of the movements used. We will not attempt to put in the patter and all of the filler language and the complementary movements such as "Go forward and back" which may differ with usage.

## One and three right and left thru

And a quarter more

It's a two-faced-line

Wheel and deal

Face that two

Star thru

Right and left thru

Right and left thru

And a quarter more

It's a two-faced-line

Wheel and deal

Face them

Star thru

Cross trail

Left allemande

## Four ladies chain three quarters

One and three half square thru

Swing thru

Girls trade

Boys trade

Girls trade

Boys run

Wheel and deal and face those two

Dive thru, pass thru

Swing thru

Girls trade

Boys trade

Girls trade

Boys run

Wheel and deal and face those two

Square thru three quarters

Left allemande

## Four ladies chain

One and three right and left thru

Cross trail

Round one to a line

Chain the ladies across

Chain the line

Ladies chain across

Send them back

Dixie style to an ocean wave

All eight circulate

Girls circulate

Boys circulate

Left allemande

## Two and four pass thru

U turn back

Star thru

Right and left thru

Dive thru

Pass thru

Split two

Both turn left, gent in the lead

Go round one

Down the middle

Dixie chain

Both turn right, gent in the lead

Down the middle

Dixie chain

Men go left, ladies go right

Round one

Down the middle

Cross trail

Left allemande



Two and four ladies chain  
 One and three to right and  
 Circle to a line  
 One and three California Twirl (Frontier Whirl)  
 Men hook left  
 Turn the line one time around  
 Bend the line  
 Pass thru  
 Face your partner  
 Right and left thru  
 Dive thru  
 Pass thru  
 Circle four  
 Heads break to a line  
 Heads frontier whirl  
 Men hook left  
 Turn the line one time around  
 Bend the line  
 Pass thru  
 Face your partner  
 Right and left thru  
 Dive thru  
 Square thru three quarters  
 Left Allemande



Bob Van Antwerp

*It's difficult to write a thumbnail sketch about a person to whom several fistfuls are necessary to even begin to tell his story. Bob, a graduate of Central State College in Oklahoma and a Phys Ed major, moved to Long Beach, California not long after finishing a tour of combat duty with the Air Force during World War II and started working for the Long Beach Recreation Department.*

*In 1948 he started calling square dances and several years later became a recording caller. As part of his recreational activities, he conducted square dance beginner classes in the Long Beach area for many years. These classes were consistently filled with more than 25 squares of new dancers.*

*In recent years Bob has been associated with MacGregor Records and at the present time records for Windsor Records. He has written a great number of successful square dance singing calls and round dances. He has served on the staff of Sets in Order's Asilomar square*

*dance vacations and is one of the most sought-after guest callers in the country today.*

*In 1962, 1964, and 1965 Bob and his wife, Roberta, traveled overseas as a part of the American Square Dance Workshop. He has called in more than a dozen countries. In the meantime, with all this activity, he has climbed to a top position in the continually expanding Long Beach Recreation Department.*

*A family man, Bob and Roberta have two children and just recently have become proud grandparents. We salute the Van Antwerps for their outstanding work with callers' classes and for the leadership direction they have so ably provided the activity.*

Two and four ladies chain  
 One and three right and left thru  
 Four ladies grand chain  
 One and three half sashay  
 Then Star thru  
 Eight chain three  
 Face your partner back away  
 Pass thru  
 Wheel and deal  
 Right and left thru  
 Pass thru  
 Eight chain three,  
 Left allemande

Two and four right and left thru  
 One and three square thru  
 Split two  
 Both turn right round one  
 Dixie style to an ocean wave  
 Arch in the middle  
 Side ladies chain thru the arch  
 Same ladies dixie style to an ocean wave  
 Slip the clutch  
 Left allemande

Two and four promenade halfway  
 Lead to the right and circle four  
 Go full around  
 Don't drop hands  
 Insides rip and snort to a line  
 Pass thru  
 Arch in the middle  
 Ends duck thru  
 Double pass thru  
 First two go left  
 Next two go right  
 Star thru  
 Square thru three quarters  
 Left allemande

#### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



One and three ladies chain  
 One and three to the right  
 Circle to a line  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Lead couple arch  
 Dive thru  
 Turn back  
 Circle four  
 Ladies break to a line  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 Lead couple arch  
 Dive thru  
 U turn back  
 Dive thru  
 Pass thru  
 Left allemande

One and three star thru  
 Dixie Daisy\*  
 Centers in  
 Cast off three quarters  
 Star thru  
 Eight whirlaway with a half sashay  
 Do a U turn back  
 Centers square thru three quarters  
 Left allemande  
 (\*Give a right pull by, give a left, turn half,  
 give a right pull by)

Two and four star thru  
 Pass thru  
 Swing thru  
 Men circulate  
 Centers run  
 Wheel and deal  
 Right and left thru  
 Dive thru  
 Pass thru  
 Swing thru  
 Men circulate  
 Centers run  
 Wheel and deal  
 Left allemande

Four ladies chain  
 One and three pass thru  
 Go round one  
 Ends star thru  
 California Twirl (Frontier Whirl)  
 Others square thru  
 Centers in  
 Cast off three quarters  
 Forward eight  
 Ends star thru  
 California Twirl (Frontier Whirl)  
 Others square thru  
 Centers in  
 Cast off three quarters  
 Star thru  
 Square thru three quarters  
 Left allemande

## CHAIN AND STAR THRU

By The Board of S.D.C.A. of Southern California  
 Four ladies chain  
 Head ladies chain star thru  
 Side ladies chain star thru  
 One and three Frontier whirl  
 Right and left thru  
 Star thru pass thru  
 Turn back swing etc.

## DIXIE DAISY #1

By Dewey L. Glass, Montgomery, Alabama  
 Head ladies dixie daisy  
 Cross by right turn half by left  
 Cross again follow man to left  
 Around one into middle head men  
 Dixie daisy cross by right turn half  
 By left cross again follow girl  
 To left around one into middle  
 Do a dixie chain lady go left  
 Men to right around one into middle  
 Box the gnat pull by  
 Left allemande

## SINGING CALL\*

## TOOT TOOT TOOTSIE

By Lee Helsel, Sacramento, Calif.  
 Record: KALOX 1065, Flip Instrumental with  
 Lee Helsel

INTRO and BREAK:  
 Join hands circle that ring  
 Go walking all the way  
 Back home again  
 Allemande left alamo style  
 Balance there and then  
 Swing thru go right and left  
 And balance once again  
 Swing thru go right and left grand  
 Walkin' round the ring  
 Hand over hand  
 Do sa do your own corner allemande  
 Come back one promenade  
 Go walking round the land  
 Singing toot toot tootsie  
 Don't cry  
 Toot toot tootsie bye bye

FIGURE:  
 Four little ladies  
 Chain across the ring  
 Side (head) two ladies  
 Chain back home again  
 Heads (sides)  
 Promenade half way round you do  
 Star thru pass thru  
 Go right and left thru  
 Dive thru swing thru  
 Three hands and then  
 Corner girl left allemande  
 Do sa do your own corner you swing  
 Swing that gal around  
 And promenade the ring  
 Singing toot toot tootsie  
 Don't cry  
 Toot toot tootsie bye bye

SEQUENCE: Intro, Figure twice heads  
 Break, Figure twice sides.



## GOOD MUSIC

### SILVER DOLLAR

By Pete and Ann Peterman, Fort Worth, Texas

**Record:** Hi-Hat 833

**Position:** Open for Intro, Semi-Closed facing LOD for Dance.

**Footwork:** Opposite, Directions for M except as noted.

**Meas**

#### INTRODUCTION

- 1-4** **Wait; Wait; Apart (face), —, Point, —; Together (to SCP), —, Touch, —;**  
In OPEN pos facing LOD wait 2 meas: Step apart on L while turning to face partner, hold 1 ct, point R twd partner, hold 1 ct; Step together on R and blend to SEMI-CLOSED pos, hold 1 ct, touch L to R, hold 1 ct.

#### PART A

- 1-4** **Fwd Two-Step; Fwd Two-Step (to face); (Vine) Side, Behind, Side, Brush (thru); Spot Turn, 2, 3, — (to face);**  
In SEMI-CLOSED pos do 2 fwd two-steps LOD (blend to face partner); Facing partner with lead hands joined (M's L, W's R) vine LOD stepping swd on L, cross R in back of L (both XIB), swd on L, swing R thru twd LOD with a slight brush of the toe as you release hand hold; Starting M's R (W's L) both do a quick spot turn (M L face, W R face) in 3 steps ending facing partner and re-join lead hands while holding 1 ct.

- 5-8** **(Scis) Side, Close, Thru, —; Side, Close, Thru (to CP), —; Turn Two-Step; Turn Two-Step (to SCP);**  
Step swd twd LOD on L, close R to L, cross L thru twd RLOD (both XIF), hold 1 ct in L-OPEN pos facing RLOD; Turn to face partner and step swd RLOD on R, close L to R, cross R thru twd LOD (both XIF), hold 1 ct while blending to CLOSED pos; In CLOSED pos do 2 R face turning two-steps LOD to end in SEMI-CLOSED pos.

- 9-12** **Fwd Two-Step; Fwd Two-Step (to face); (Vine) Side, Behind, Side, Brush (thru); Spot Turn, 2, 3 — (to face);**  
Repeat the action of meas 1 thru 4.

- 13-16** **(Scis) Side, Close, Thru, —; Side, Close, Thru (to CP), —; Turn Two Step; Turn Two-Step (to SCP);**  
Repeat the action of meas 5 thru 8.

#### PART B

- 1-4** **(SCP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; (Turn) Side, —, Cross Thru (to L-Open), —;**  
In SEMI-CLOSED pos do 2 fwd two-steps LOD; Do a hitch step by stepping fwd LOD on L, close R to L, bwd on L, hold 1 ct; Moving RLOD turn to face partner and step swd on R (slow), —, cross L over R (both XIF) to end in L-OPEN pos facing RLOD, hold 1 ct.

- 5-8** **(Hitch) Fwd, Close, Back, —; (Turn) Side, —, Cross Thru, —; (CP) Vine, 2, 3, 4; Pivot, —, 2, — (to SCP);**

In L-OPEN pos step R fwd twd RLOD, close L to R, bwd on R, hold 1 ct; Moving LOD turn to face partner and step swd on L (slow), —, cross R over L (both XIF) to end in momentary SEMI-CLOSED pos facing LOD, hold 1 ct; Blending to LOOSE CLOSED pos and starting M's L do a fast 4 step vine LOD; In CLOSED pos do a full R face couple pivot in 2 slow steps (L, —, R, —) to end in SEMI-CLOSED pos facing LOD.

- 9-12** **(SCP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; (Turn) Side, —, Cross Thru (to L-Open), —;**  
Repeat the action of meas 1 thru 4 of Part B.

- 13-16** **(Hitch) Fwd, Close, Back, —; (Turn) Side, —, Cross Thru, —; (CP) Vine, 2, 3, 4; Pivot, —, 2, — (to SCP);**  
Repeat the action of meas 5 thru 8 of Part B.

DANCE GOES THRU 2½ TIMES

(Sequence A-B-A-B-A)

**Ending:** After completing Part A the last time move LOD in 2 slow steps as W twirls R face under joined lead hands; Step apart and point R twd partner (acknowledge) as music ends... SMILE.

## SHORT PATTERN

### SONG OF LOVE

By Opal & Joe Cohen, Granada Hills, California

**Record:** Grenn 14091

**Position:** Open Facing M facing wall.

**Footwork.** Opposite throughout. Directions for M unless indicated.

**Meas**

#### INTRODUCTION

- 1-4** **Wait; Wait; Bal Apart, Point, —; Bal Tog (to Open), Tch, —;**

#### DANCE

- 1-4** **Fwd Waltz; Fwd Waltz (W LF Spin); (L) Waltz Turn; (L) Waltz Turn;**  
In OPEN pos waltz fwd LOD; M fwd waltz as he leads (W into LF solo spin) to end in CP M facing LOD; do 2 LF turning waltzes to end M facing LOD.

- 5-8** **Dip Bk RLOD, —, —; Pivot RF (SCP); M Fwd Waltz (W RF Twirl SCP); Thru, Run/2, 3;**  
Dip bk twd RLOD & COH hold 2 cts; M recovers fwd on his R ft & starts a spot RF pivot in 3 steps to SEMI-CLOSED pos face LOD; M waltzes fwd LOD as (W twirls RF down LOD) to end in SEMI-CLOSED pos; both step thru in LOD then quickly fwd, 2, 3.

- 9-12** **Fwd Waltz (W Roll); Fwd Waltz (W Roll); M Roll (W Fwd Waltz); Fwd Waltz (W Roll);**

In SEMI-CLOSED pos starting R ft M fwd waltz with small steps as roll XIF to Half OPEN pos to M's L side; repeat fwd waltz W roll XIF to Half OPEN pos to M's R side; W waltz fwd with small steps as M rolls XIF of W to W's R side in Half



- OPEN pos; M fwd waltz W roll XIF to end in BUTTERFLY pos M facing wall.
- 13-16 (Vine) Front, Side, Behind; Roll, 2, 3; Twinkle (LOD); Thru RLOD, Side, Tch;**  
Both vine LOD front, side, behind; both roll LOD M LF (W RF) end in OPEN pos; step thru LOD to twinkle end facing RLOD in L OPEN pos; step thru RLOD, side to face, draw to a touch end in OPEN pos.

DANCE GOES THRU 3 TIMES

**Ending:** W twirl RF apart & acknowledge.

### EASY MIXER

### HUMORESQUE

By Bill and Marie Clarke, Westchester, Illinois

**Record:** Blue Star 1791

**Position:** Open, Facing LOD

**Footwork:** Opposite. Directions for M unless indicated.

**Meas**

### INTRODUCTION

- 1-4 Wait; Wait; Apart, Point; Together, Touch;**  
M steps to side twd COH on L, point R twd ptr; step together on R, touch L to R facing LOD.

### DANCE

- 1-4 Heel, Toe; Fwd Two-Step; Heel, Toe; Bwd Two-Step;**  
In OPEN pos facing LOD touch L heel fwd-swd then L toe at R instep or in front of R toe; one fwd two-step in LOD, L R L —; Repeat heel, toe with R foot; One two-step bwd in RLOD.

- 5-8 Away/Close, Back/; Together/Close, Fwd /—; Walk, 2; 3, Face;**  
Still in OPEN pos, step away from ptr on L, close R to L and step bwd on L (fast steps); step twd ptr on R, close L to R, and step fwd on R in LOD; Walk fwd in LOD four slow steps (L R L R) facing partner in SEMI-CLOSED pos on 4th step.

- 9-12 Heel, Toe; Step/Close, Turn/—; Heel, Toe; Step/Close, Turn/—;**  
In SEMI-CLOSED pos do heel, toe as before, starting L; one two-step in LOD turning on last step to face RLOD in reverse SEMI-CLOSED pos; Repeat action of meas 9-10 starting R ft and moving RLOD, ending facing LOD after turn.

- 13-16 Turnaway Two-Step; Two-Step; Walk, 2; 3, 4;**  
Drop hand hold and partners make a full turnaway in two two-steps (M to L and W to R); Rejoin inside hands and walk 4 steps fwd in LOD — L R L R in OPEN pos.

**Ending:** Routine is danced thru five times. On last meas. of 5th sequence face and bow.

**Mixer:** A fine simple, fun mixer with change coming on "turnaway" of meas 13 as M goes back to W behind and W moves fwd to M ahead. Resuming OPEN pos with this new partner, they walk 4 steps. Last time do the same, walk 4 steps and bow.

**Note:** Many will prefer the double time heel, toe to add to the fun of this delightful round.

### FUN WITH FOLD #4

By Bill Stringer, Livermore, Calif.

**Two and four right and left thru**  
**Turn 'em and half sashay**  
**Head two cross trail**  
**Go around two to make lines of four**  
**Forward eight back so bold**  
**Pass thru centers fold**  
**Allemande left**

### SOMETHING DIFFERENT NUMBER TWO

By Stub Davis, Waurika, Oklahoma

**One and three right and circle to line**  
**As you stand wheel and deal**  
**Centers in (facing out)**  
**As you stand wheel and deal**  
**Centers in (facing in)**  
**As you stand wheel and deal**  
**Centers in (facing out)**  
**As you stand wheel and deal**  
**\*Inside four pass thru star thru**  
**Two ladies chain cross trail**  
**Left allemande**  
**\*Alt: Inside four swing thru**  
**Box the gnat pull by**  
**Left allemande.**

### SINGING CALL \*

### IT'S LIKE HAVING YOU AROUND

Dance by Johnny Creel, Metairie, Louisiana

**Record:** LORE 1090, Flip Instrumental with

Johnny Creel

OPENER, MIDDLE BREAK, CLOSER

**Join hands and circle to the left**  
**Go round that ring**  
**Left allemande**  
**Come home a do sa do**  
**Men star by the right**  
**You turn it once around that town**  
**Left allemande that corner**  
**Then weave the ring you know**  
**It's like having you around**  
**There is no in between**  
**Do sa do and promenade that town**  
**I'm trying to forget you**  
**Since you turned me down**  
**I'm so miserable without you**  
**It's like having you around**  
**FIGURE:**

**Head two ladies chain to the right**  
**Turn that girl around**  
**New head ladies chain**  
**Across that town**  
**One and three go up and back**  
**Half square thru**  
**Across that track**  
**Swing thru the outside two**  
**Then you spin the top**  
**Right and left thru and turn that girl**  
**Crosstrail that town**  
**Swing that corner girl and promenade**  
**I'm trying to forget you**  
**Since you turned me down**  
**I'm so miserable without you**  
**It's like having you around.**

SEQUENCE: Opener, Figure heads twice, Middle break Figure sides twice, Closer



### TURN THRU WITH SUE

By Paul Herzog, Wilmington, Calif.

One and three  
Lead to the right and circle up four  
Heads break to a line of four  
Star thru roll away half sashay  
Why don't you turn thru  
And courtesy turn your girl  
Another star thru,  
Right and left thru  
Left allemande

### FUN CASTING

By Ed Fraidenburg, Flint, Michigan

One and three half sashay  
And square thru that way  
Do sa do to an ocean wave  
And rock it up and back  
Cast off three quarter round  
Now the ends trade  
Cast off three quarter round  
Right and left thru  
Dive thru substitute  
And those in the middle  
Square thru three quarter  
Left allemande

### GEORGE ELLIOTT'S NOTEBOOK

**O**NE OF OUR MOST versatile movements is the Daisy Chain and this month George digs into his collection for a variety of examples using this call. Some of these will bring to mind "old-timers" others will offer something new and different.

Allemande left like a daisy chain  
Go forward two  
A right and left turn back again  
New corner lady right elbow swing  
Go forward two  
A left and right now turn back two  
Go left and right and turn back one  
That old lady a right hand swing  
Go back two  
A right and left to a left allemande  
Partners right go right and left grand.

Allemande left like a daisy chain  
Go forward two  
A right and left turn back again  
New corner lady right elbow swing  
Four ladies star left go cross the ring  
To an elbow swing like a daisy chain  
Go forward two  
A left and right turn back again  
New corner lady left elbow swing  
The gents star right go cross the ring  
To an elbow swing like a daisy chain  
Go forward two  
A right and left turn back again  
New corner lady right elbow swing  
The girls star left go cross the ring  
To an elbow swing just one time around  
And allemande left when you come down  
Find your own go right and left grand

Allemande left and away you go  
Go right and left to a do pa do  
Her by the left and new corner right  
Back to her like an allemande thar  
Boys back up a right hand star  
A left hand swing like a daisy chain  
Go right and left turn back again  
New corner lady right elbow swing  
Go forward two  
A left and right and promenade

Circle to the left and around you go  
Partners all a do sa do  
Her by the left and corner right  
Back to her with a left allemande  
To a wrong way daisy chain  
Go right and left and turn back one  
Right hand lady a right hand swing  
Go backward two  
A left and right and turn back one  
New right hand lady a left hand swing  
Go backward two  
A right and left and turn back one  
And catch all eight  
A right hand half  
Back by the left like a left allemande  
Partners right go right and left grand.

Allemande left like a daisy chain  
Go forward two  
A right and left turn back again  
New corner lady right elbow swing  
Go forward two a left and right  
Turn back again  
Allemande left and a right to your dears  
A wagon wheel but strip the gears  
Catch her by the left for a ladies thar  
Gals back up a right hand star  
Shoot that star with a full turn around  
To the right hand lady and catch all eight  
A right hand half  
Back by the left like a left allemande  
Partners right go right and left grand  
Repeat dance to get original.

Allemande left like a daisy chain  
Go forward two a right and left and box the flea  
Pull her by  
On to next  
Box the gnat and pull her by  
Go left and right to a box the gnat  
Pull her by  
On to the next and box the flea  
Pull her by  
Go right and left and box the flea  
Pull her by  
On to the next and box the gnat  
Pull her by  
Go left and right to a box the gnat  
Pull her by  
On to the next and box the flea  
Pull her by  
Go right and left to a box the flea  
Pull her by  
On to the next and box the gnat  
And pull her by  
Go left and right and promenade.



### EXPERIMENTAL DRILLS

The three examples below of the experimental lab figure DIXIE TURN THRU are by the originator, Dan Dedo of N. Tonawanda, New York. The description will be found on page 94.

Heads swing thru  
Box the gnat  
Right and left thru  
Dixie turn thru  
Lady left, gent right  
Left allemande

Promenade  
Heads wheel around  
Right and left thru  
Dixie turn thru  
On to the next  
Two ladies chain  
Pass thru on to the next  
Right and left thru  
Dixie turn thru  
On to the next  
Two ladies chain  
Crosstrail thru  
Left allemande

Four ladies chain, turn the girl  
Four couples Dixie turn thru  
(Patter) Girls star across  
Men star full around  
Lady go left, men go right  
Left allemande

### EIGHT CHAIN ONE . . . LEFT ALLEMANDE

By Joe Boykin, Phoenix, Arizona

Side couples right and left thru  
Head gent new corner girl  
Go up and back  
Star thru  
Circle four full around  
Ladies break and make a line  
Go up and back  
Pass thru wheel and deal  
Outside in and make a line  
Go up and back  
Slide thru and then  
Do an eight chain one  
Left allemande

### GIRLS TRADE

By Herb Mercier, Manchester, Conn.

Heads swing thru  
Girls trade box the gnat  
Square thru the other way back  
Swing thru the outside two  
Girls trade box the gnat  
Right and left thru  
And turn 'em too  
Dive thru pass thru  
Swing thru girls trade  
And box the gnat  
Right and left thru  
And turn 'em  
Dive thru swing thru  
Girls trade and box the gnat  
Pull by left allemande

### DEED

By "Mac" McCullar, San Luis Obispo, California  
One and three right and left thru  
Star thru — pass thru  
Square thru four hands  
With lady on right  
Left allemande

### U WHEEL

By Jerry Helt, Cincinnati, Ohio

Heads forward  
Do sa do to an ocean wave  
Rock it up and back  
Men U turn back  
Wheel and deal  
Do sa do all the way around  
To an ocean wave  
(Men in the middle of the wave)  
Rock up and back  
Girls U turn back  
Wheel and deal  
Cross trail thru to the corner  
Left allemande

### SINGING CALL \*

### SEE THE U.S.A.

Dance by Ed Gilmore, Yucaipa, California  
Record: SETS IN ORDER 164, Flip Instrumental  
with Tex Hencerling, Amarillo, Texas  
MIDDLE BREAK and ENDING

Circle left not too far  
Make a right hand star  
When you get home  
The girls step out  
Men keep goin' along  
Men star right alone  
Walk right by your own  
Arm around your corner promenade  
Spread that star way out wide  
Allemande her  
Promenade with your maid  
Right back home  
See the U.S.A. in your Chevrolet  
And listen to the square dance call  
FIGURE:

Four ladies chain I say  
You turn and roll away  
Now circle to your left  
Go 'round the hall  
Your corner allemande  
Grand right and left my friend  
Go right and left  
Until you meet your girl  
Do sa do then your corner  
Allemande her  
Come back one  
And you promenade home  
We'll make a date today  
To see the U.S.A.  
And see it in your Chevrolet.  
TAG ENDING:

Bow to your partner corners all  
Thank her boys that's it that's all.

SEQUENCE:

Figure twice, Break, Figure twice, Ending.



Here is the call to the figure used in this month's Style Series. See page 20.

### **EVENFLO**

By Jay King, Lexington, Massachusetts

Head two swing thru  
Boys trade boys run  
Wheel and deal, face those two  
Slide thru pass thru  
Swing thru the outside two  
Boys trade boys run  
Wheel and deal, face those two  
Slide thru cross trail  
Allemande left and on you sail

### **COUPLES PROMENADE THREE QUARTERS**

By Gene Pearson, Groves, Texas

Head two couples go right and left thru  
Turn the girls round  
Same two promenade  
Three quarters round  
Center couples (sides)  
Do sa do all the way round  
Make an ocean wave swing thru  
Rock it up and back  
Box the gnat pull her by  
Allemande left

### **SINGING CALL\***

### **OH LONESOME ME**

Dance by Bob Tripp, San Jose, Calif.

**Record:** Windsor 4863, Flip Instrumental with

Bruce Johnson, Santa Barbara, Calif.

**INTRO and MIDDLE BREAK**

Left allemande the corner  
Go right and left I say  
Turn back one and box the gnat  
Do sa do that way  
Four ladies promenade inside  
Once around and then  
Turn partner by the right  
All the way to the corner friend  
Left allemande the corner  
And you weave the ring ya know  
Weave in and out  
When you meet do a little do sa do  
Back to back and then  
Left allemande that corner she  
Promenade oh lonesome me

**FIGURE:**

When you get home the heads swing  
Sides go right and left thru  
The heads promenade about half-way  
One and three lead to the right  
And circle to a line  
That line of four  
Forward up and back bend the line  
Go right and left thru  
Turn on back and do a little dixie chain  
Ladies turn left and walk  
Gents turn right  
Allemande left that gal  
(Ladies be sure to move after turning left. The man with whom you do the left allemande is not the man who is following you in the dixie chain.)

Pass your own

Promenade the next you see

Oh lonesome me

**OPTIONAL CLOSER:**

Swing your partner 'round and 'round

Men make a left hand star

Go once around 'til ya meet that lady

Turn her by the right where you are

Left allemande the corner

Turn partner right you see

Girls move in to a left hand star

Once around for me

When ya meet that man do sa do

Go all the way and then

Left allemande and ya come back one

Promenade my friend

You've got your own but me I'm fancy free

Oh lonesome me

**SEQUENCE:** Opener, Figure heads twice, Middle

Break, Figure sides twice, Closer

### **DIXIE DAISY TURN THRU**

Robert Holup of Wausau, Wisconsin, gives us a couple of figures using the Dixie Daisy and the Turn Thru.

Heads to the right circle up four

Make a line pass thru

Wheel and deal

Dixie daisy turn thru

Centers in

Cast off three quarters

Pass thru wheel and deal

Dixie daisy turn thru

Centers in

Cast off three quarters

Cross trail thru

Left allemande

Promenade with partner

Gents roll in

Left face whirl and promenade

One and three wheel around

Pass thru wheel and deal

Dixie daisy turn thru

Centers in

Cast off three quarters

Pass thru wheel and deal

Dixie daisy turn thru

Centers in

Cast off three quarters 'round

Slide thru

Left allemande.

Note: Start the basic Dixie Daisy and on the last hand do a Turn Thru. Refer to Sets in Order, June, 1965 for explanation of Dixie Daisy, and Sept., 1965 for explanation of Turn Thru.

### **BLACK'S BREAK**

By Ron Black, Los Angeles, Calif.

One and three square thru

Right and left thru

Outsides arch

Insides duck out and separate, 'round one

Down the center, girls grand chain

Promenade don't stop

One and three wheel 'round

Cross trail

Allemande



1967 • CANADA



# CENTENNIAL

*A One Hundredth Anniversary Salute  
to the Square and Round Dancers  
Throughout the Dominion of Canada*

A SPECIAL SUPPLEMENT of

*Sets in Order*

THE OFFICIAL MAGAZINE OF

# SQUARE DANCING





PRIME MINISTER · PREMIER MINISTRE

On behalf of the Government of Canada and myself, may I take this opportunity of extending a warm welcome to all square dancers to visit our country during its 100th anniversary celebrations in 1967.

We will be having many special activities in all parts of Canada to mark our first century of nationhood and the usual Canadian hospitality will be warmer than ever. In particular I would mention Expo '67 in Montreal, which we believe will be the biggest and most exciting world's fair ever held.

Our borders are, of course, always open to our good neighbors in the United States, whether they do the square dance or prefer a go-go or don't dance at all. But we will have a special welcome for our American friends during Centennial Year.

L. B. Pearson.

Ottawa,  
1967.



The Right Honourable  
Lester B. Pearson,  
Prime Minister  
of Canada

## INTRODUCTION

### *Canada Celebrates A Birthday*

**B**Y THE MIDDLE OF THE nineteenth century, British North America consisted of four provinces — Canada, New Brunswick, Nova Scotia and Prince Edward Island — the Hudson's Bay Company territory, and the far west and north-west. In 1864, the governments of the three maritime provinces met at Charlottetown, Prince Edward Island, to discuss a maritime union. Representatives from Canada, who were among those present, sug-

gested a union of all the British North American colonies. Later in the same year a second conference was held at Quebec City at which further plans for this larger union were made.

The result of the discussions was the British North America Act, which came into effect on July 1, 1867 and united Canada, Nova Scotia and New Brunswick. Other provinces joined later, Manitoba in 1870; British Columbia, 1871; Prince Edward Island, 1873; Saskatchewan and Alberta, 1905; and Newfoundland, 1949.

Each of the old provinces retained its identity except the Province of Canada, which was



divided into Ontario and Quebec. The new nation was to be a "Dominion" under the name of Canada. It was a federation in order to allow for the continuation of provinces which had separate histories, were far removed from each other, and to some extent, wished to retain control of their affairs.

As the nation now prepares to celebrate the centenary of its Confederation, plans have

been made in every province, town and village from coast-to-coast for appropriate ceremonies and the establishment of lasting memorials to commemorate this historic anniversary. The highlight of the celebrations will be the Canadian Universal and International Exhibition, or Expo 67 to give it its popular name, which will be held from Friday, April 28 through Friday October 27, 1967, in Montreal.

— *Courtesy of Canadian Imperial Bank of Commerce*

# CANADA

## A DANCING NATION

A YOUNG PRINCESS AND HER husband on tour through Canada in the early 1950's became involved in a square dance — and enjoyed it. A photographer took a picture of her as she promenaded, and the next morning thousands of newspapers all over the world printed the picture and the story. What happened next became a legend.

Suddenly people became aware of the fact that there was such an activity as square dancing. Newspapers and magazines carried stories on the activity, and some even ran illustrated instruction series as a daily feature. A leading camping resort company in England rushed some of their teachers to the United States to learn the dance. An Australian department store and newspaper chain combined forces to bring Joe Lewis (the caller) to their country for public appearances.

In Canada, where square dancing had already established a strong foothold, this was an added stimulant to their growing square dance program.

The Canadian Americans like their neighbors, the U.S. Americans to the south, looked upon square dancing as a part of their heritage. Oldtimers in the Canadian frontier towns have recollections of square dance parties similar in every respect to the type of dances settlers in

the gold mining towns of Colorado and California enjoyed a century ago.

As in the United States, square dancing in Canada has always been a localized activity. There have been the big dances, the festivals, round ups, and even the conventions. There have been the institutes and the square dance vacation camps. But most of square dancing has centered around the home club activity. Only in the last decade have square dance associations and federations come into prominence.

### *Recollections of Many*

The story of Canadian square dancing rests in the memories of dozens of Canadians who have shared in the growth and spread of the activity. It is not the story of just one area or of one type of dancing but is the fascinating collection of all of these tales that tell of Canada's square dancing.

It is only fitting that as Canada begins the celebration of its first 100 years, Sets in Order salutes the square dancers of Canada. By calling on a few to tell their story, we pay tribute to all Canadian square dancers everywhere.

No story such as this will ever be complete. Newcomers will continually be "discovering" square dancing in the various provinces, and the future looks bright. Here is our way of saying *Happy Birthday* to Canadians everywhere.







British Columbia

## SQUARE DANCING

*ISLAND and MAINLAND*

### ON THE ISLAND

**S**QUARE DANCING AS WE know it on Vancouver Island commenced in Victoria in 1949. The first dances were held in conjunction with the Recreation Classes sponsored by the Provincial Government and all ages attended — from 18 to a young gentleman of 80. Popular round dances in those days were the Black Hawk Waltz, Valeta, Boston Two Step, Hesitation Waltz, etc. During the first years there was a registration of over 200 and several of our callers today had their first taste of Western Squares at these live music sessions.

In 1950, Viv and Pete Prentice of Vancouver held their first Square Dance Institute. It proved very popular and with their capable teaching and calling there were new squares and rounds for our Victoria groups to enjoy.

Also during these early years there were some enthusiasts dancing to recorded calls in private homes. Among them were Archie Thomson, Russ Ard and John Mooney, the latter to form our first club, the Double D's, with John as caller-teacher. Unfortunately, in 1957 John passed away, a great loss to square dancing here. The club has carried on with Dawn Draper and Curly Crawford.

The Square Dance Institutes in Vancouver continued yearly, with Bob Osgood, Editor of *Sets in Order*, and Ralph and Eve Maxhimer serving on the staff. Totemland, as the Institutes were later known, moved in 1957 to Shawnigan Lake on Vancouver Island. Bob

Ruff and other round dance teachers were added to the staff. By this time, Victoria had several caller-teachers who enjoyed these workshops along with others from Nanaimo, Port Alberni, Campbell River, etc.

In 1953 the Victoria clubs formed the Western Square Dance Assn. and in 1956 the Caller-Teacher group was established. With these two groups at the helm, dancing progressed very smoothly with an Annual Round-Up and several visiting callers. By 1961 there were over 50 clubs on the Island from Victoria to as far north as Campbell River.

One of the highlights of Victoria square dancing was in 1959 when local dancers gave an exhibition in honor of Queen Elizabeth and Prince Philip in Government House. This momentous occasion is covered by one of the participants on another page.

Pre-Teens are very active in Victoria and have been for several years with caller Will Deacon and his wife Kay. They have performed many exhibitions, one of the most popular being a display held annually on the spacious lawn of the Empress Hotel during the world-famous Swiftsure Yacht Race. Teenagers also square dance with callers Gerry Dunn, Doug George and others.

In 1964 popular callers Cam York and his wife Jean were selected to join a group of Canadian dancers on the inaugural flight of Air Canada's new direct service from Vancouver, B.C. to Nassau and Jamaica.

**COME HELP US CELEBRATE CANADA'S CENTENNIAL!**

**August 7-12, 1967**

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Dance each evening on Canada's largest outdoor board floor  
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For a family holiday and good dancing plan your vacation now!

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During our Centennial Year of 1967 many events are planned for square dancers. On the July 1st weekend a trainload of 500 dancers from across Canada will visit Victoria, having come all the way from Halifax, Nova Scotia.

**Meanwhile—**

### **BACK ON THE MAINLAND**

**I**N 1946 ACTIVITY AMONG THE few square dancers of B.C. was beginning to smoulder, fired up by the peppy calling of Vivian Scott in Stanley Park, Vancouver. The previous winter Marjorie Lee had set the stage by teaching square dancing at the Normal School.

The University Hill Square Dance Club was started in the autumn of 1946 by Barbara and Tommy Taylor who had recently come from Toronto. After staging several successful dances in Acadia Camp at the University of B.C. they were asked to start a group as part of a neighborhood recreation program. With a pianist, a fiddler and Fred Knight calling the Canadian squares, the Thursday nights became a success.

Some of the well-known callers of B.C. began their careers at U. Hill. Vivian Scott, her sister Phyllis and Pete Prentice were the first and the next year Viv and Phil began square dancing in the East End in the Debonair Ballroom. Their group ultimately became the Gingham Swingers and Viv ultimately became Mrs. Prentice. Then there were Louis Stirk and a gangling youth who came with his cousin, mother and aunt. Several years later he blossomed as a bang-up caller and his name was Russell Lumsden. Pete Prentice also became an excellent caller. Barbara Taylor and Doug Bell took on some calling chores, too and among the early dancers were the James Sclaters who set up the Hayloft as a full time square dancing hall which is still operating 6

nights a week. Pat and Jean, the second generation of Taylors, also began to call.

The '47-'48 season introduced John and Anne Winton who started spreading the gospel in Duncan, B.C., where they went to teach school. John trained both teen and adult demonstration groups.

In 1948 Lloyd Shaw and his Cheyenne Mountain Dancers came here and just about every square dancer in town turned out to see the smooth and polished performance in the U.B.C. gym. What a lift for square dancing in the area.

The Haney Teen Town Festival at Haney, B.C. sparked much interest among the young people and brought out caller Al Berry who went on to teaching full time thruout the Lower Mainland. There was Myrnie Summers who took Viv Prentice's place as caller in the Park; Bud Sylvester went out to pass the word wherever he was teaching school; Brian Creer gave a tremendous amount of time to young people in square dancing.

The big moment for Vancouver dancing came in 1952 when 2000 swingers under the moonlight on the grassy green of Brockton Oval swirled to Russell Hamilton's orchestra and callers included most of the above-mentioned people plus Jim Varley, Benny Long and Harry Sommerville. Harry and his wife had for some time led a group which made a specialty of rhythmic rounds as well as squares.

In the ensuing years churches, golf clubs and communities developed their own callers and dancers. The B.C. Callers and Teachers Assn. was formed and in 1956 it, with the Metropolitan Square Dance Council, under the aegis of Al Berry and Phil Booker, sponsored the all-day Totemland Square Dance Convention. In 1957, repeated, it was the largest indoor square dance ever held in Canada.

*Thanks to Gwen Joyce and Barbara Taylor.*



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## WE SQUARE DANCED BEFORE OUR QUEEN

*By Win MacLeod — Victoria, B.C., Canada*

**H**ER MAJESTY QUEEN ELIZABETH and His Royal Highness The Prince Philip will be visiting Canada and Expo 67 during 1967 — our country's Centenary. And what memories of their 1959 visit this brings to mind!

The Royal family has always had a special place in my heart. In my birthplace, Edinburgh, Scotland, our family took advantage of every opportunity to turn out and see and cheer them — altho' always from a distance. After coming to Canada, I had less opportunity to see Royalty, the highlight being when the Queen, then Princess Elizabeth, and her husband Prince Philip toured Canada.

So you can imagine my feelings when we were included in a group invited by Lieutenant Governor and Mrs. Frank Ross to provide a square dance display as the entertainment for Queen Elizabeth and their other guests during the 1959 Royal Tour. This was almost the first function to take place in the wonderful new B.C. Government House, home of the Lieutenant Governor for British Columbia, newly rebuilt after the old building was destroyed by fire. It seemed so unbelievable, after watching Royalty and the Queen from afar for so many years, that now she was going to watch me in a group of only four squares — and in that lovely new ballroom.

The group chosen to dance represented a cross section of square dancers drawn from various clubs in Victoria. Our hosts were intrigued with the democratic aspect of our hobby. It was evident there were no barriers racially or by class or age; in the group there were some who had danced many years, while one couple had just graduated from class.

Music was supplied by Fred Usher's western band, "The Hometowners", with lady caller Dawn Draper at the microphone.

We were to do a number of squares and two of the then current rounds, Fancy Pants and Waltz Caress. Lieutenant Governor Ross added one item to our programme — at the dress rehearsal he requested that we Promenade to form a semi-circle in front of Her Majesty. *He wished to present us!!*

There were so many interesting sidelights to all of this; for instance — security, absolute

secrecy. Imagine being unable to tell even your immediate family about it until the night before! There were the specially printed passes to allow us to enter the grounds and run the gamut of police. There were the delightful chats with Mrs. Ross when, during the breaks at rehearsal she shared her recollections of Old Time Dancing in her childhood surroundings in the Maritimes. And how the Lieutenant Governor insisted that no new frocks were to be bought — that we should use only the usual colourful party-night dresses and the men's most colourful shirts. There was the concern of the Provincial Architect over the slippery condition of the floor surface — concern for our safety as well as the state of the floor.

Which was the most exciting moment of so many that we were privileged to enjoy?

Was it practising our curtsies in secret? The curtsies had to be as deep as possible; suppose any of us should lose our balance and fall!

Was it the realization that our hobby — square dancing — was being so singularly honoured, the only entertainment provided for the Royal couple's most informal evening as guests of the Province?

Was it when we first stepped onto that shiny, slippery ballroom floor? (We were the first to dance on it — no "slo-down" here — not with the floor ringed with lush red carpet.)

Was it when we whirled as we danced and caught glimpses of Her Majesty smiling and tapping as she kept time with her fingers?

Was it when I slipped in a turn directly in front of Prince Philip — and Cam York, my partner of the moment caught and steadied me as I let out an involuntary, "Whoops!?"

Was it the delight of dancing the beautiful Waltz Caress in such a perfect story-book setting, a beautiful ballroom in the presence of Royalty and beneath sparkling crystal chandeliers?

Was it the opportunity to witness Her Majesty and Prince Philip gliding out on the floor to commence the "ball" portion of the evening?

Really, there is little doubt. It was that special moment when, upon being presented to the Queen, she thanked each one of us in-



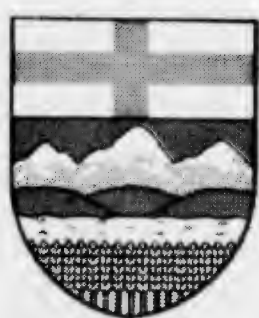
dividually with her eyes. I knew the very moment when she was thanking me — and found that the others had felt this, too. I remember going slowly into the curtsy knowing that Dai, my husband, just to one side — was bowing — and time seemed to stand still. Truly a moment to be treasured for always.

Did it really happen or

### **Was It a Dream?**

*Was it a dream, one summer night  
When chandeliers sent glinting light  
Their myriad gleams in glowing flight  
O'er shining floor, reflections bright,  
When Royalty, with charming grace  
Watched dancers twirl and turn in place  
And as she smiled her gracious pleasure  
The dancers were enthralled forever!  
No words of ours can just express  
The wonders of that happiness  
A thrill that comes just once a lifetime  
The apex honour for our pastime.  
As memories of that wondrous thrill  
Fade from our thought — as memories will  
Oh, let us all be justly proud  
That our hobby was allowed  
And chosen to be courtly seen  
By Her Majesty The Queen.*

## **SQUARE DANCING THRU THE YEARS**



Alberta

**M**ODERN SQUARE DANCING was first introduced into Alberta in the year 1946 by Mr. Collier Moberley of Calgary who had been to a school at Colorado Springs run by Pappy Shaw. It was held in Penley's Dancing Academy in the heart of down town Calgary. It caught on rapidly and within a year there were three groups dancing in the city. From this group came some of the Province's original callers and many of them are still calling. Names brought to mind and no doubt there are others not known to the writer, are Don Martin, Bill Ireland, Worthy Hoover and Ross

Haynes, all connected with this group.

Ross and Laurel Haynes of Calgary had a summer cabin at Sylvan Lake near Red Deer, 100 miles north of Calgary. While at his cabin at the lake in 1947 he had some friends in and they played some square dance records. From this session a group decided to get 8 couples together on a weekend which they did and Haynes walked them through using records with calls. They then rented a hall and the first night they had 5 squares of beginners including some from Red Deer, and some of these are still dancing. These Red Deer people persuaded Haynes to start classes in Red Deer which he did and from this modest beginning square dancing mushroomed like wild fire to all parts of our Province. Haynes, who had been a business consultant in Calgary, switched to calling and teaching and he worked every night in the week for several years and had classes going up and down the main Calgary-Edmonton line as well as east from Red Deer through Stettler, Coronation, etc. — west to the major centers. He taught from Edmonton to Jasper and was going continuously, going back to many centers for several classes.

In the meantime, 1949-50, dancing got away to a good start in the city of Edmonton under Mr. Del Brown who again started groups using records with calls on them, and again the groups doubled and multiplied until they soon had many groups all over the city.

The first American caller ever brought into Alberta by the dancers was Bob Osgood of California, and his tours did much to further the movement, when callers were able to observe Bob in action and when the dancers experienced the smooth flowing movements they were able to accomplish under his excellent leadership.

The movement picked up additional momentum and dancers were in many cases dancing 5 or 6 nights a week and practicing in the basement on Sunday nights.

Because of this Alberta set many firsts in the movement. In 1952 they held a dance in the Wetaskiwin Armories at which over 1400 people were on the floor, the largest square dance to this time ever held in Canada. The record did not last long. Jonesy Jones was brought to Edmonton by the Dancers and Callers Association and this dance held in the Prince of Wales Armories broke all existing records, with dancers driving up to 400 miles to be in attendance.

In 1952 under the direction of Bud and Jean



# SPONSORS

The Canadian square dance callers, teachers and leaders listed on these two pages send a personal invitation to square dance enthusiasts EVERYWHERE to come and dance in Canada at the clubs and at the festivals and conventions during 1967—Canada's Centennial Year. The encouragement of these *sponsors* contributed greatly to the success of this special section.

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Regina, Saskatchewan

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**Bill & Audrey Isaac**  
Regina, Saskatchewan

**Art & Garrie Jackson**  
Ottawa, Ontario

Fobes of Calgary, Bob Osgood was brought into the area to conduct a two weeks' callers class. The sessions which were held in the Fobes' home attracted 24 participants, among

them George Noble, Al McIntyre, Orval Martin, Vern Thompson, Gale Armstrong, Murry Anderson, Wilf Miller, Frank Jamieson, Ray Luft, Don Martin, Herb Higgs, Jim Taylor, Jack Stewart, Hank Bradley, Jack White, Doug McColl, Kitch Elton, Bill Ireland, Boothe Card, Howard Rabidow and Art Wilson.

The first Jamboree in Alberta was held in Calgary in May, 1951, followed by Festivals held in other spots in the Province during the ensuing years.

The Canadian Square Dance Assn. was formed in about 1950 and covered points in other Provinces besides Alberta. From this parent group were formed individual organizations in Calgary, Edmonton, Central Alberta, and Lethbridge, made up of both dancers and callers. This evolved into the forming of sepa-

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Ottawa, Ontario

**Martin & Jerry Mallard**  
Saskatoon, Saskatchewan

**Garnet & Gwen May**  
Belleville, Ontario

**Bill & Ella Murray**  
Oshawa, Ontario

**Charlie & Peggy Murray**  
Toronto, Ontario

**Bob & Rae Nurse**  
Crane Valley, Saskatchewan

**Ken & Gladys Oakley**  
Richmond, British Columbia

**Earle & Jean Park**  
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**Sandy & Dolly Sanderson**  
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**Wally & Muriel Sanderson**  
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**John & Sylvia Winton**  
West Vancouver, British Columbia

**Cam & Jean York**  
Victoria, British Columbia

rate Callers Assns. and Dancers Assns. They still combined, however, to handle Jamborees, etc., as well as importing visiting callers from the U.S.A.

Square dancing has been offered as a form of entertainment by Alberta dancers who perform at various institutions such as those for the blind, for the paraplegics and for the mentally ill.

During the first few years of Alberta square dancing, live music was used, then, as records from the States became available, they were more widely employed.

Ours is a big Province, approximately 600 miles from north to south, 475 miles east to west, and Ross and Laurel Haynes drove all over this Province teaching and calling, 75,000 miles a year for many years. They lived in

hotels and without much doubt taught more people to square dance than any one else in the Province.

In 1955 caller Arnie Kronenberger of Cali-

---

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formia was hired by Alberta's government to tour the Province as part of its Golden Anniversary celebration, calling square dances from north to south; east to west. He traveled 3300 miles by car; 800 miles by plane, the dance groups varying from 5 or 6 squares in the small towns to capacity of the huge halls in Edmonton and Calgary. Outside of the cities Arnie used a set basic program.

In 1954 Mr. Wesley Houchin of Central Alberta Callers Association got an idea that Central should promote a Square Dance Institute at Banff in the Canadian Rockies. The idea caught on and it soon was apparent that much good could be done for the dance movement if instead of one group handling it that it become a common venture belonging to the dancers of the whole Province. Invitations went out to Calgary & district, Edmonton & district, Lethbridge & district, Peace River & district, Central Alberta Association — to attend a meeting in a central location, and after much planning and hard work drawing a Constitution, forming a society, and getting government approval, the Alberta Square Dance Institute Society was formed and since 1956 has held week long Institutes each year at Banff.

The accommodation is at the Banff School of Fine Arts, a branch of the University of Alberta, the accommodation is good and is yearly getting better with additions to the campus. Food is good and well served. The scenery is unsurpassed any place in the world. The setting in the heart of the Canadian Rockies near Lake Louise, only 70 miles from Calgary on a beautiful 4-lane super highway, is ideal for this annual camp. It needs only one more thing to make this one of the world's outstanding square dance institutes, and that is the personnel to operate it, and the Directors of this non-profit organization have always availed themselves of the top teachers and callers in the square dance movement. To name

a few — the first co-ordinator and the person who laid down the original plans on which were set a solid foundation for all future Institutes, and from which the Institute has never deviated — was Bob Osgood of Beverly Hills, California, of Sets in Order; Ed & Dru Gilmore, Yucaipa; Bob & Babs Ruff, Whittier; Jim and Ginny Brooks, Alderwood Manor; Bruce & Shirley Johnson, Santa Barbara; Manning & Nita Smith, College Station; Lee & Mary Helsel, Sacramento; Joe & Claire Lewis, Dallas; Marion & Bill Johnston, Connecticut; Al & Bea Brundage, Connecticut.

This Institute has always been successful and has done much to bring dancers closer together throughout our Province, and throughout the Dominion, to let us know our American neighbors better and to keep us all on an even dancing keel. Dancers attend from all parts of North America and the week spent at Banff in June is for many the highlight of their square dance year.

Square dancing in Alberta is flourishing, the major centers have many clubs and excellent callers and instructors. The smaller centers who do not have callers import them for their weekly dances. Round dance clubs are scattered throughout the Province and many keen students of the round dance meet in rumpus rooms in addition to their round dancing on a larger scale.

The government of the Province of Alberta is having demonstrations of all types of dancing during centennial year and the ethnic groups will all be dancing native dances. Square dancers are also appearing on the same show which will tour the Province. Alberta dancers are planning many dance events to commemorate the Canada Centennial and will welcome square dance visitors from everywhere to these affairs.

*Thanks to Jean Martin and Morley Merner.*

## **ENTRANCE SQUARE DANCE CLUB CENTENNIAL JUBILEE CENTENNIAL JUBILEE**

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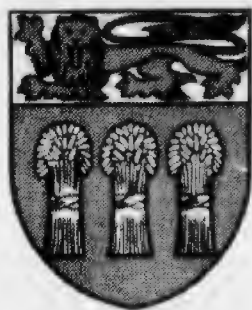
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Saskatchewan

## THE SQUARE DANCING SCENE

**T**HE BECKONING WORDS of the square dance calls are heard thruout every community in Saskatchewan—in town halls, school houses, church basements, recreation centers, rumpus rooms and even in the living rooms as good friends gather who have found each other thru that wonderful recreation, square dancing.

It was 15 years ago that the first square dance club in the Saskatoon area was organized. More square dance clubs soon sprang up in that city and this pattern was being repeated in many other cities in the Province. The year following saw such an increase in square dancing that the callers could not keep up with the demand so a class of 18 callers was started. Many of them are still active callers and leaders in the Province.

To this time there had not been too much square dance activity in the rural areas but soon it began to spread across the prairies like the fires of years ago, fanned not by the wind but by the terrific enthusiasm that everyone felt who was exposed to it. It took in people in all walks of life; even the ministers had their toes tapping to the hoedown rhythms.

Possibly the people most affected were the farmers who responded with unbounded zeal to this activity. When the fall work was done time would hang heavily on their hands while the long winter passed. So they welcomed square dancing, meeting their friends and neighbors to dance in a nearby schoolhouse. Perhaps they traveled 30 or 40 or 50 miles because there wasn't any square dancing closer

by or because they wanted to dance several nights in the week.

Because of this shortage, another organization sprang up—the Saskatchewan Square Dance Institute which was established at the School of Fine Arts at Fort Qu'Appelle to help the beginner caller. This is a 3-day institute held each year in May, at which the callers are given instruction in calling and teaching. Many of Saskatchewan's fine callers got their start at this institute.

Callers' associations have been set up all over Saskatchewan, where leaders and callers gather once a month to consolidate their ideas.

For the past 9 years there has been a 4H camp at Lake Wakaw where 140 teenagers are taught to square dance and some of them to call.

Saskatchewan's major contribution to the square dance Centennial celebrations of 1967 is their exciting Month-O-Dancing from June 12 to July 15, covered in detail in another article in this issue.

*Thanks to Gerry and Mary Hawley.*

**SQUARE  
DANCE**

**NOTEBOOK** 

**S**QUARE DANCE NOTEBOOK is an enduring half hour radio show of square and round dance records which last fall entered its 11th consecutive year on the air. Mostly new releases are used with an occasional old time favorite. Title, label and number of each rec-



### **CENTENNIAL SQUARE DANCE TOUR of Europe**

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Radio and television exposure of square dancing has done much to promote the activity throughout Canada. Here Noreen Wilson is shown "on the air" with her weekly Square Dance Notebook.

ord are given before and after playing.

The program is written and M.C.'d by square dancer Noreen Wilson of Fort Qu'Appelle, Sask., Canada, and originates at the Regina studios of C.B.C. It is aired over the prairie regional transmitter at prime time each Monday evening — 6:30 to 7:00 P.M. C.S.T. The C.B.C. is an official part of the Government of Canada.

Between records, news items, dance dates, festival information are given. These items are international, national and local. The Notebook continues to rate second in popularity only to the National News coverages in B.B.M. reports. Sponsor is Group Medical Services Plan and the Notebook is the only square dance program on either radio or TV which originates from Regina.

Currently the program is the chief avenue for getting information out on Saskatchewan's Month-O-Dancing, the square dance celebration in conjunction with Canada's centennial. Dancers in Manitoba, Saskatchewan and Alberta will be able to tune in for the information.



# GERRY HAWLEY

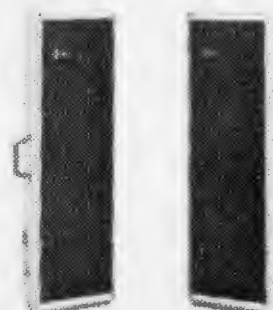
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Ern Ellis, Festival Committee chairman for Saskatchewan's Month-O-Dancing, extends an invitation to all to come and join in on the fun.



**W**HEN CANADA celebrates its 100th birthday in 1967, one of the biggest, liveliest and longest birthday parties ever will be held by square dancers in Saskatchewan.

The Saskatchewan Centennial Square Dance Committee has planned a Month-O-Dancing thruout the entire Province from June 12 to July 15, culminating in the Regina Centennial Square Dance Festival on July 13-15. Approximately 4000 couples from Canada, the United States and possibly other countries are expected to participate in the festival, which is the only nation-wide Centennial project in Saskatchewan.

## EARLE PARK

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- Jewelry: Pendants, Earrings, Bracelets, Collar Tacs
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The Festival Committee is headed by Ern Ellis of Regina. He and his wife Edith are well known as round dance teachers as well as square dance enthusiasts. In charge of advertising and public relations is Scotty Wilson whose wife, Noreen, produces the radio program, Square Dance Notebook. Earle Park of Yorkton is provincial program director and Murray Campbell is the committee's secretary-treasurer.

To date, 42 dances are scheduled to be held in centres thruout the Province and many more will probably be set up. The Province has been divided into 9 areas, each with a committee of 5 to help make dance plans.

Local groups planning dances for the Month-O-Dancing are encouraged to work with the Centennial committees in their communities in order to get the best promotion for their dances, as well as the best location.

The Month-O-Dancing and the Regina Festival have the full support and cooperation of the Canada Centennial Corp. and the Saskatchewan Centennial Corp. John Fisher, chairman of the Canada Centennial Corp., has been publicizing the festival during his travels around the world to promote Centennial events. On his return from Australia and New Zealand he reported a number of Australian square dancers had expressed interest in attending.

Pre-registration, encouraged by the committee, is \$5.00 per couple; \$1.00 per child. The fee includes admission to the Howdy Dance, all other dances, exhibitions and demonstrations, a street breakfast, parking permits, etc. Those interested in more information may write to *Centennial Square Dance, Box 492, Regina, Sask., Canada.*

# expo67

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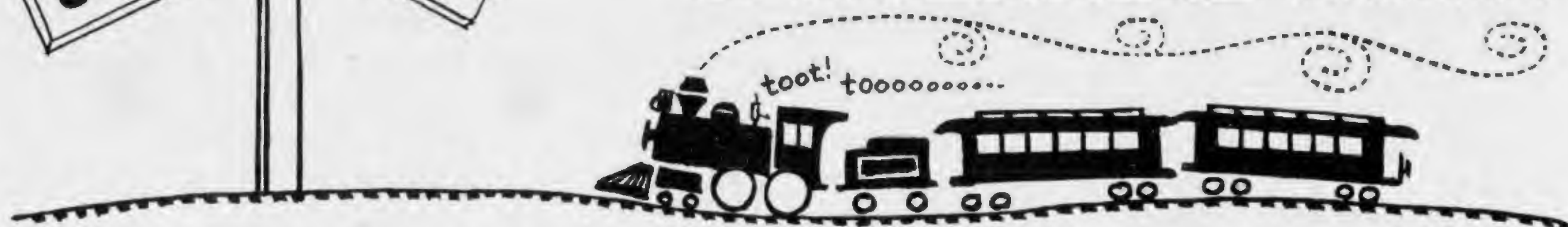


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# here comes the SQUARE DANCE CENTENNIAL TRAIN



**F**ROM JUNE 24 TO JULY 8, 1967, there will be a huffing and a puffing across the breadth of Canada. The Trans Canada Square Dance Train, a Centennial project, will be under way, carrying its happy load of 500 square dancers from Halifax, Nova Scotia, to Victoria, B.C.

Under the chairmanship of square dancer Art Jackson of Ottawa, this Centennial project is being organized by members of the Stetson Strutters Square Dance Club, part of the Ottawa Square Dance Assn. In cooperation with square and round dance clubs from coast to coast, the Canadian Centennial Commission, Provincial Centennial Committees and the Canadian National Railway, the train will, it is hoped, carry dancers from all the provinces in a "Hands Across the Nation" gesture. There will be gala celebrations in Victoria on July 1, Dominion Day, the exact day of Canada's 100th Birthday.

The idea stemmed from a wish that Canadian square and round dancers from everywhere in Canada might get to know each other better and to eventually promote a Canadian Federation of Square and Round Dancers. The first tentative introduction of the idea met with such overwhelming response that its development surged ahead.

The "Centennial Route", with wonderful co-

operation from Canadian National Railway, begins at Halifax on June 24, proceeding across Canada and picking up railway cars and dancers en route. It is expected to be a "21-car" train by the time it reaches Vancouver, its mainland destination. There is also the possibility of an extra "10-car" train originating in Saskatoon, Sask. From Vancouver, dancers will journey across the Sound to Victoria for the Dominion Day high jinks. The train is expected to return to Halifax on July 9, 1967.

Scheduled stops along The Centennial Route exceeding 20 minutes will be made at several centres where the traveling dancers may disembark to dance on the station platform, to meet the press and civic and Centennial officials. Portable sound equipment will be carried. These stops are scheduled at Hornepayne, Sioux Lookout, Winnipeg, Saskatoon, Edmonton, Jasper and, time permitting, in Vancouver before proceeding on to Victoria. Music and dance figures used at these stops will be to the tune of, "This Land is Your Land."

Plans and dates at major stops are as follows:

**Ottawa, Ont.** — June 25-26: Dancers from Eastern Canada will be met by Federal and Civic dignitaries as well as by members of the Ottawa Square Dance Assn. who have arranged for dancers to be guests of Ottawa



## CANADA'S CENTENNIAL SQUARES DANCER'S BADGE and SOUVENIR

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Edmonton, Alberta, Canada



square dancers in their homes during the stop-over. Private dinners and parties are planned on June 25. On June 26, Monday, there will be sightseeing, square dancing and a Civic luncheon when dancers will be guests of the City of Ottawa. As the Centennial Train pulls out on Monday evening there will be a "Bon Voyage" party at the terminal with total Press, TV and Radio coverage.

*Saskatoon, Sask.* — June 28: On arrival at 7:15 A.M. travelling dancers will be given breakfast and bus-tours are scheduled. The Arena is booked for the evening dance and many of the Saskatoon dancers want to be "buddy couples" for the dancers on the train. An estimated 4000 dancers are expected to participate in the dancing at this stop.

*Victoria, B.C.* — June 30 and July 1: Much enthusiasm is being displayed by the hosting dancers here, with a two-day party planned. The visitors will be housed with Victoria dancers in their homes and the host dancers are even trying to tie in the Washington State Festival with this weekend so that dancers who attended the Festival the week before may also come and celebrate in the Train dancers' celebration. The Ice Arena will serve for the Friday and Saturday night dances; the Curling Rink, with the same approximate floor

space, on Saturday for an after party. Entertainment will include many other events besides the dancing itself and it is hoped that the Lieutenant Governor may attend some of the functions. Outdoor dancing will take place in the new Centennial Square in Victoria. There may be a parade, as well. In any event, the visiting dancers will be given a royal welcome with the blessing of the Province of British Columbia Centennial Committee.

*Vancouver, B.C.* — July 3-4: A day to relax and visit — with Vancouver square dancing friends.

*Winnipeg, Man.* — July 6: Winnipeg square dancers will be sponsoring a dance on that evening for the Centennial Train visitors.

*Montreal, Que.* — July 8: Arrangements are being made to stage a square and round dance demonstration at Expo 67, the gigantic Worlds Fair in Montreal.

Breathes there a square dancer with soul so dead he would fail to be thrilled at the prospect of this 7000-mile trip with square dancing — and friendships — as its principal goals? Those who are interested may write to Stetson Strutters Square Dance Club, P.O. Box 1206, Postal Station "B", Ottawa, Ont., Canada for application blanks and additional information.

## **JOIN US TRAVEL ACROSS CANADA**

**June 24-30, 1967**



## **TRANS CANADA CENTENNIAL SQUARE DANCE TRAIN**

From Halifax to Victoria and back again — that's the route of the Centennial Square Dance Train. Dominion Day — July 1 — celebrated with the square dancers of Victoria. The train will be in action from June 24 to July 9 — 21 cars long — carrying 500 square dancers. Stop-overs will be made at Montreal, Ottawa, Saskatoon, Winnipeg, Vancouver and Victoria, with dancing and civic celebrations all along the way. Organizer is the Stetson Strutters Square Dance Club of Ottawa, with the blessing of Canadian square and round dance clubs and Canadian Centennial Committees. Dancers pay their fares at group discount rates. Object — to focus attention on square and round dancing in the Dominion and promote the organization of a Canadian Federation of Square and Round Dancers. Our American cousins are invited to join us on this wonderful exciting journey.

Write for applications to:

STETSON STRUTTERS SQUARE DANCE CLUB, BOX 1206, STATION "B," OTTAWA 4, CANADA





Manitoba

## SQUARE DANCING IN MID-CANADA

**S**QUARE DANCING has always been a form of entertainment in Canada, having been brought over from the British Isles and Europe as Quadrilles, Line Dances, etc. In the late '40's and early '50's two of the most enthusiastic dancers in the area, Charlie Ward and Don Campbell, took their vacations in different parts of the U.S.A., at square dance vacation camps. Don took in one of Pappy Shaw's classes while Charlie attended Summer School at Fort Collins, Colo., which included a course in square dancing. They brought back what they had learned, this differing somewhat from each other and from the old-time dances.

Both of these fellows taught their friends in basements and living rooms and the enthusiasm caught on so well that they had to start clubs. Charlie started the Circle Four Club and Don a group at the Y.W.C.A., from which the Whirl-i-Peg Club grew. Soon clubrooms were too small, more clubs were started and in 1952 the Winnipeg Junior Chamber of Commerce organized the first Square Dance Jamboree held in the city. Participating were 21 clubs, 9 of which are still dancing.

Jamboree callers were Charlie Ward, Hart Devenney, Ed Gray, Dave Walker, Jack Crosbie, Ron Downie and Curley Tyler. The program consisted of 'An Old Time Waltz; Swing in the Centre, Swing on the Side; Irish Washerwoman; Three Ladies Chain; Cotton-Eyed Joe; Dip and Dive; Texas Star; Four Bachelor Boys; Bellefield; My Little Girl; Rose of San Antone; Schottische Turn Old Adam; Triple Duck; Varsouvienka; Yucaipa Twister Dallas Route; Blackhawk Waltz; Right Hand Over, Left Hand Under; Arizona Double Star; Heel & Toe Polka; Hurry, Hurry, Hurry; Hot Time; Home Sweet Home Waltz. The Jamboree springboarded the decision to organize a coordinating group in the area.

From here the Folk Dance Federation of Manitoba (Eastern Section) was born, with Charlie Ward as its first president.

We were fortunate at that time to have Hart Devenney and George Senyk, who were working for the Physical Fitness and Recrea-

tion Dept. of the Manitoba Government, very active in the movement. Their department supplied material and advice to square dancers.

In 1953 the 2nd Annual Square Dance Jamboree was held by the Winnipeg Junior Chamber of Commerce and the Folk Dance Fed.

The Third Annual Jamboree brought Rickey Holden to Winnipeg as the first professional caller. This was such a thrill to the local dancers that American recording artists have called at the Federation Jamboree ever since.

For many years our Jamborees had live music with Ethel McQueen and her orchestra.

In 1956 a Children's Jamboree was held in the Winnipeg Auditorium. It had joint sponsorship with the Manitoba Arts Council and was held in Easter Week. This activity, altho' it lost the sponsorship of the Council after a couple of years, has been carried on by the Federation and caters to some 700 youngsters.

The Federation name was changed to the Square Dance Federation of Manitoba (Eastern Division) some years ago. It has published a monthly bulletin since 1953 called Newsletter and Workshop Notes which in 1965 changed format and is now called the Manitoba Square Dancer. Editors Meryl and Ralph Almond took over from Maurie and Gwen Lansdown, with Olive and George Simpson.

The Manitoba Callers Assn. was formed in 1961 with Jack Van Every as its first President. This organization has done a good job for the callers in the area with its educational features and speakers. It runs callers' courses for new callers and meets 4th Sundays of each Exhibition Parade and, along with the Federation and the Manitoba Round Dance Council, chooses the Square Dance Round of the Month.

The Round Dance Council was formed the year after the Callers Assn. They meet the first Sunday evening of each month, September to May.

The 8th International Convention on June 1-3, 1967, will be the highlight of the 1967 Centennial Year for Winnipeg square dancers.

*Thanks to Dick Carson.*



# CONVENTION IN WINNIPEG

*By John Phillips*

**T**HE RED RIVER VALLEY will be echoing to the strains of the latest hoe-downs, waltzes and two steps as dancers from the United States and Canada gather together in Winnipeg on June 1, 2 and 3, 1967. They will be helping to celebrate Canada's Centennial Year at the 8th Annual International Square and Round Dance Convention sponsored by the Square Dance Federation of Manitoba (Eastern Division).

Had normal procedure been followed this Convention would have been held in Bismarck, North Dakota but, Square Dancers (and Round Dancers too, of course) being the good-natured types they are, approved Winnipeg's bid for 1967 as a gesture of goodwill and in recognition of Canada's 100th Birthday.

Winnipeg dancers are especially proud at this opportunity to play host to fellow dancers during this most important year in Canada's history. The Convention Committee headed by Chairman Don Hill has been working "round the clock" since October 1965 to assure all who attend an enjoyable and memorable three days and nights of dancing. Those who attended the 3rd Annual Convention (also held in Winnipeg) will recall with pleasure the good-fellowship and good dancing they enjoyed at that time. Chairman Hill intends that the 8th will top even those high spots.

During the morning and afternoon of Thursday June 1st dancers from Montana, North Dakota, South Dakota, Minnesota and Saskatchewan will arrive in Winnipeg by car, bus, train and plane, until the evening when they will be welcomed by their Manitoba hosts in the Marlborough Hotel at the traditional

"Howdy Dance." From then until the Big Jamboree on Saturday evening when the expected high of 1200 persons will be reached, there will be Squares and Rounds, Fashion Shows and top notch entertainment going almost continuously.

Naturally there'll be time off to eat, and during these off hours some dancers will visit Winnipeg's many lovely parks, its famous zoo, or perhaps do a spot of shopping at one of Winnipeg's many large department stores.

The 8th Convention will be held in the Marlborough Hotel situated right in the heart of downtown Winnipeg. The beautiful Sky-view Room, comprising the whole of the 8th floor of the new wing will be taken over by the Square Dancers, while 2 Ballrooms on the

#### Editor's Note

A story of square dancing in any area, large or small, is the story of people. In the case of Canada it's the story of many unselfish people who have worked for years to direct and promote the activity in the various Provinces. It's unfortunate that there just isn't the room to mention every club, every caller and teacher and every event that would fit into this history. We do especially note that we have omitted, among many, such names as Al and Norma Berry, the Jimmy Lindsays, the Hendrys of Pen-ticton and many, many more. We do want you to know that we salute you ALL and by mentioning a few pay our respects to the many.

Mezzanine Floor will accommodate the Round Dancers. Top callers and recording artists from the representative States and Provinces will be on hand.

A real effort is being made by the Committee to make this 8th Annual International Square and Round Dance Convention the Best Ever! See you there!

Plan your vacation NOW to dance at the



th

# INTERNATIONAL

SQUARE AND ROUND DANCE CONVENTION  
June 1, 2, 3, 1967

WINNIPEG, CANADA

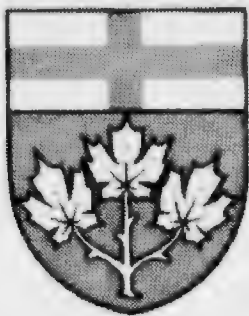
Enjoy 3 days of FUN DANCING in the beautiful new Marlborough Hotel, in the heart of WINNIPEG — Manitoba's Capital, Canada's Gateway to the West. Great SHOPPING and SIGHTSEEING too! Write — George Mitchell, 47 Fidler Avenue, Winnipeg 12, Manitoba.

1867

Celebrating Canada's Centennial Year

1967





Ontario

## THE COURSE OF SQUARE DANCING

**S**QUARE DANCING IN ONTARIO is a tradition brought by the early settlers and has been popular in its various forms for many years. In the late 1940's many traditional clubs were meeting thruout the Ottawa Valley, altho' they were somewhat uncoordinated. In 1950, during a Royal visit, Princess Elizabeth (now Queen Elizabeth) paid tribute to the tradition by participating with Prince Philip in a square dance held at the Governor General's residence. The obvious delight shown at this time by both the royal couple and the attending VIP's sparked additional responses towards square dancing from the general public.

In 1953, at the instigation of the Ontario Department of Recreation, many interested dancers were brought together for the purpose of forming an Association of clubs. The first organized body thus emerged in 1954 as the Ottawa Valley Square Dance Assn., with Angus McMorran as its first President. At this time only a limited amount of Western Modern square dancing was done, the traditional style being the more active.

The local scene was about to undergo a radical change, however, because also in 1954, a very lively character named Decko Deck arrived in town via the USAF and wasted no time in selling Western style square dancing to the "locals." Within 6 months of his arrival ten squares were ready to graduate. Another colourful caller arrived at the same time from Western Canada — Art Wilson. Between these two the dancing gradually went from tradi-

tional to Western as evidenced by the programs of the first three annual Jamborees, the first held in April, 1955. By the time of the third Jamboree in 1957 almost the entire program was devoted to Western style dancing.

By 1958 the scene was set to consolidate the overall movement, with dancers eager to travel abroad and mix with persons sharing a common interest. Appropriately, Ottawa Valley Square Dance Assn. became Ottawa Square Dance Assn., a central body thru which clubs and callers in the area coordinate their activities. The Executive committee is made up of elected representatives from the various clubs — and a callers representative.

### *Big Dances Always Fun*

Guest caller dances and the annual Jamborees have always loomed as big events on the calendar with all clubs and callers getting together at the end of the season (September to May).

The proficiency of the callers has also progressed. The Ottawa area has some 25 good callers, some of them gaining acceptance outside of the immediate area as well as locally.

In 1958 round dancing filtered into many clubs and, altho' starting slowly, has picked up more devotees each year. There are currently five round dance instructors in the area, backed up by the callers who teach some of the more elementary round dances.

The advent of Canada's Centennial in 1967 is of course prompting much square dance activity in Ottawa.

---

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Square dancing in the Toronto area became more Western or contemporary style than traditional about 1957-58. Toronto was organized in the traditional style well before the 1950's and still has some organized traditional dancing. The Toronto area, which includes a circle of about 100 miles radius, has more towns with Western style square dance clubs than has the same area around Ottawa, the density of population being greater. The cities and towns along the border joined the trend to Western between 1958 and 1962 and most of the clubs have membership in either the Toronto or the Ottawa Association.

Ontario's square dancing started with a whirl in 1966 when Pioneer Village asked Toronto and District Square Dance Association to put on a demonstration for them on the day of the season's opening workshop. The two events went hand in hand, as groups of dancers and callers took turns putting on the hourly show of modern Canadian square dancing for tourists and visitors to the historic 18th century village, with repeat performances requested.

The theme for beginner classes in Ontario in 1966 was, *"Learn to square dance now so that you can take part in Centennial celebrations."*

Square dancers are being asked to serve on community committees formed for planning special events in 1967.

A highlight of the Centennial square dancing year will be the Centennial Square Dance Train, put on the track by the Stetson Strutters Club of Ottawa. More information on this vast project appears elsewhere in this section.

The Niagara Grape and Wine Festival, held in St. Catherine's each September, featured modern Canadian squares in 1966 and will repeat in 1967. A square dance float attracted much attention in the huge parade and in the afternoon and evening, hundreds of square dancers crowded the two available floors.

Dancers around central Ontario had the novel and exciting experience of dancing to England's Tommy Cavanagh in October. When he called his "Cocoanuts" (S.I.O. Label), he was presented at Beaux and Belles Clubs in Scarborough with — a bag of cocoanuts.

On December 31 the City of Ottawa had a reception to ring in 1967 with a very special program. Appearing were a group of Ottawa square dancers representing all the dancers and depicting, in costume, dancing thru the century. This demonstration group will perform thruout 1967 at various local functions.

*Thanks to Martin Friend, Mollie Elliott, Catherine and Angus McMorran.*



**TORONTO  
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JUNE 8-9-10, 1967**

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Joe & Es Turner — Bethesda, Maryland  
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Charlie & Bettye Procter — Dallas, Texas  
Bob Page — Hayward, California  
Earle Park — Yorkton, Saskatchewan  
Johnny LeClair — Riverton, Wyoming

**Registrar and information:**

**MRS. MARG RUDDOCK, P. O. BOX 252, DOWNSVIEW, ONTARIO**





Québec

## SQUARE DANCING

### ADDS A FRENCH ACCENT

**T**RADITION IS A RESPECTED WORD in this bi-lingual Province of Canada and applies to square dancing particularly. Not that all of the square dancing in Quebec is traditional in the sense of "old-time" dancing; the younger (newer) dancers favor the modern squares but the old fellows prefer the "danse carrée," without which no wedding, for instance, would be complete.

About ten years ago — maybe fifteen — there was a fad of square dancing "American-style" in the Montreal area. Records and periodicals and callers came in from the States to accommodate the many clubs that mushroomed for about a 5-year period. The people who took to the new dancing were, for the most part, newcomers to square dancing and were quite a distinct group from the old-timers who were not a part of the club movement at all. The latter group, it must be noted, are still dancing; while the former have disappeared.

Callers in the predominately English-speaking Eastern townships and Chateauquay Basin use roughly the same sort of material that George Wade called for them in the 1920's and 30's when he set dancing standards in Canada by virtue of the first coast-to-coast square dance radio broadcast on the C.B.C. The Cornhuskers series of Dance Calls and Music published by Harry E. Jarman and Co., Toronto, contains much of this material.

As for the French-Canadian material, there is far less uniformity. In the rural areas they dance to callers who are bi-lingual and who

call either partially-interchanging French and English in the same call—or totally in French.

In the commercial dance halls of Montreal's East End they alternate square dance music with pop music — and this is where the dancers call their own sets. At such dances each set dances its own figure. If you happen to find yourself in a set with no caller, you fall back on one of the standards which everybody knows and which you will probably dance several times before you leave. The dances are much simpler than American "high level" dances but the dancers can tell good music and move to it beautifully in a relaxed manner. Many of them are expert step dancers and cloggers. They are genuinely fascinating to watch but are, alas, becoming fewer in numbers each year.

Most of the dances in certain sections of Quebec are called in French. One of the callers writes that his mother, who never spoke a word of English, used to call square dances in English. People knew what to do on a certain call but did not know the meaning of the words.

Violin, concertina and harmonica combinations usually supply "live" music for the Quebec dancing. Rhythm will be sustained by the clogging of the feet or by the sound of spoons or bones clapped together.

The only people who ever used recordings were the club callers. Quebec fiddlers have the reputation of being very fine and are a far bigger attraction to a dance than the caller.



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**HOWARD B. THORNTON, Train Director**

**2936 Bella Vista**

**Midwest City, Oklahoma**



The fiddler Jean Carignan was too good to be kept. C.B.C. television grabbed him and he now tours with, "Les Feux Follets", Canada's Folk-Ballet troupe who have toured the U.S.A. and appeared on national shows there. Jean played for square dances for 10 years and, fortunately, his two brothers are almost as good, so they are now creating those toe-tapping rhythms for Quebec dancers.

Some of the Quebec fiddling appears on Michael Herman's Folk Dancer label, having been recorded some years ago. The style had to be adapted to American contra dance requirements but the records are still fairly typical of Quebec square dance music. French Canadian square dance records, with or without calls, may be had from Bouthillier Musique, Inc., 6405 St. Hubert, Montreal — or Ed Archambault, Inc., 500 St. Catherine, E., Montreal. A little booklet of French calls "Sets Callés", is published by Editions E. Fassio, Lachute, Quebec. The fellow who wrote it, Oliva Legaré, can be reached thru the C.B.C., Dorchester St., Montreal.

It would be difficult indeed to write a comprehensive history of square dancing in Quebec. The Province is huge, is fragmented by religious and linguistic differences and, as far

A typical French-Canadian dance:

#### L'OISEAU DANS LA CAGE

PRELIMINAIRE:

Saluez votre compagnie et saluez votre coin  
Tous par la main, promenez-vous  
De l'autre côté vous revenez.  
Tout le monde balance et tout le monde dance,  
Tout le monde balance et tout le monde swing.

FIGURE:

Premier couple et deuxième couple,  
Huit mains en rond vous circulez,  
Promenez-vous chacun chez vous  
Passez vos places et continuez  
L'oiseau entre dans la cage  
L'oiseau est sortie et le corbeau est entre  
Le corbeau est sorti et swing son oiseau  
Tout le monde balance et tout le monde swing.  
(Reprendre 4 fois, avec le couple 2, 3 et 4)  
Grande chaîne, main droite, main gauche  
Chaîne ta femme et chaîne les autres,  
Promenez-vous chacun chez vous  
Prenez vos places et un grand salut.

as dancing is concerned, is quite regional. But anything can be found at a Quebec square dance. There are one-legged step-dancers; fiddlers with beer-bottle caps hammered into their shoe soles to produce just the right "clackety-clack" tone when clogging their feet to accompany their playing; a child born in the middle of Grand Chain — and other incidents too numerous to mention.

Thanks to Ralph Page, Bob Hill and Germain Hebert.



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## **SQUARE DANCE MAGAZINES OF CANADA**

**Cross Trail News** (Vancouver Island Western Square Dance Assn.)—Ted Sparshatt, 244 Fenton Rd., Victoria, B.C., Canada.

**Manitoba Square Dancer** (Square Dance Federation of Manitoba—Eastern Division)—Ralph Almond, 244 Ruby St., Winnipeg 10, Manitoba, Canada.

**Overseas Square Dancers Newsletter**—Earl Bowles, P.O. Box 7, RCAF, Clinton, Ont., Canada.

**Parkland Association Newsletter**—Bill Dorton, 1580—17th St., W., Prince Albert, Sask., Canada.

**Squaretime** (Ottawa Valley Square Dance Assn.)—Lloyd Deavy.

**Square Your Sets** (Alberni Valley Square Dance Assn.)—Ralph Gilfillan, 712 4th Ave., S., Port Alberni, B.C., Canada.

**T & D Topics** (Toronto and District Square Dance Assn.)—Helen Horwood, 404 Briar Hill Ave., Toronto 12, Ont., Canada.

**The Valley Circle** (Fraser Valley Square Dance Assn.)—Maurice Reitz, 9479—140 St., North Surrey, B.C., Canada.

**Zone News**—Roy C. Parkinson, Box 520, Watrous, Sask., Canada.

## **SQUARE DANCER ASSOCIATIONS**

**Alberni Valley Square Dance Assn.**—Brian Hemmingsen, 909 14th Ave., No., Port Alberni, B.C.

**Calgary and District Square Dance Assn.**—Ernie Bell, 4507 2nd Ave., N.W., Calgary, Alberta

**Committee of London Square Dance Clubs**—Ross Heathfield, 1364 Erindale Cresc., London, Ontario

**Edmonton & District Square Dance Assn.**—Jim Harris, 6835 112A St., Edmonton, Alberta

**Folk Dance Federation of Manitoba (Eastern Division)**—Dick Carson, 127 Collegiate St., Winnipeg, Manitoba

**Fraser Valley Square Dance Assn.**—Albert Andrews, 10240 - 140 St., North Surrey, B.C.

**Okanagan S/D Assn.**—Mary Lamb, 2240 Lower Bench Rd., RR 1, Penticton, B.C.

**Ottawa Valley Square Dance Assn.**—Art Jackson, 860 Canterbury Ave., Apt. 412, Ottawa 8, Ontario

**Southern Alberta Western Square Dance Assn.**—Larry Lutwick, 2410 17th Ave., South Lethbridge, Alberta

**Southwest Ontario Square Dance Assn.**—Cec Downham, 158 Redford Cresc., Stratford, Ontario

**Toronto & District Square Dance Assn.**—Bill Cooper, 1035 Henley Rd., Cooksville, Ontario

**Vancouver Island Western Square Dance Assn.**—Vic Copp, 806 Falaise Cresc., Victoria, B.C.

**Yorkton Zone Square Dance Assn.**—Ken Croll, 33 Dunlop East, Yorkton, Sask.

## **Callers and Round Dance Teachers ASSOCIATIONS IN CANADA**

**Calgary Callers Assn.**—Orval Martin, 1937 28th St., S.W., Calgary, Alberta

**Central Alberta Callers Assn.**—(Secretary)—Kay Coulter, 7615 109 St., Edmonton, Alberta

**Edmonton Callers Assn.**—Fred Faulkner, 12015 94 St., Edmonton, Alberta

**Lower Fraser Valley Caller-Teachers Assn.**—Esther Bothwell, 9640 - 137A St., Surrey, B.C.

**Nova Scotia Callers Assn.**—Arch Erickson, PO Box 391, R.C.A.F. Stn., Greenwood, N.S.

**Okanagan Callers & Teachers Assn.**—Scotty Hitchman, RR #1, Winfield, B.C.

**Parkland S/ and R/D Teachers & Callers Assn.**—John Hutchinson, 550 - 19th St., W. Prince Albert, Sask.

**Regina S/D Callers & Teachers Assn.**—Andy Nobert, 1055 Elphinstone St., Regina, Sask.

**Toronto & Dist. S/D Assn. Callers Clinic**—Earl Bowles, Box 7, R.C.A.F. Station, Clinton, Ont.

**Vancouver Island Caller Teachers Assn.**—Jack Weber, 1162 Greenwood Ave., Victoria, B.C.

**Winnipeg R/D Teachers Council**—Gordon Hill, 509-1099 Grant Ave., Winnipeg, Manitoba

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## **CALENDARS OF EVENTS AVAILABLE**

Square dancers who plan to visit Canada in 1967 for the various square dancing galas planned there should also know that Calendars of Events listing hundreds of "specials" such as exhibitions, musical events, sports events, etc., are available for the writing. For the Calendar exclusive to the Victoria-Vancouver area, write B.C. Government Travel Bureau, Victoria, B.C., Canada. For the All-Canada Calendar write Canadian Government Travel Bureau, Ottawa, Ontario, Canada.





Nova Scotia

## SQUARE DANCING IN THE MARITIME PROVINCES



New Brunswick

**H**ERE IN THE MARITIMES WE HAVE three distinct square dance forms. (1) Continuing "old time barn dances" with all that signifies, liquor, live music, rowdyism, etc. Actually these dances are not to be entirely condemned because they have been the means of preserving such wonderful dances as Rye Waltz, Waltz Quadrille, Atlantic Polka Quadrille (5 figures), Polka Quadrilles from many areas, Prince Edward Island "Big Set", Nova Scotia and New Brunswick's traditional French Eight — and a few more. Contrasts are seldom done except occasionally in New Brunswick. Cape Breton, part of Nova Scotia, has a dance form developed from Scottish, Irish and French mixtures.

(2) Traditional squares and contrasts have been active on an organized basis for about 12 years. Ralph Page and Rod Linnell have been our inspiration along this line and good leaders have been developed in Nova Scotia.

(3) Modern squares have made gigantic strides in a few short years — perhaps 5. Most leaders active in this field have not so very much experience yet much enthusiasm and ambition which carries them and their groups forward.

Folk dancing is done, not very seriously, in all Traditional clubs. Regrettably, we have no real folk dance teachers. We are so new, relatively, and a folk dance teacher must have a great deal of training and knowledge. In the Maritimes we have a reputation for wanting things authentic. Conny and Marianne Taylor of Boston and Jane Farwell of Wisconsin have been our prime inspirations along this line. We have no ethnic groups large enough, or so

inclined, to have a natural leader develop, however.

In country areas where squares are apt to be a "big circle" for as many as will, there is a caller (prompter) on the floor as a dancer. In doing Quadrilles people are expected to know the figure. Otherwise, we operate as in the U.S.A.

Inevitably, I suppose, friction exists between Modern and Traditional styles. Enough cool heads are in evidence to maintain the best of both, however. In this respect Arch Erickson of C.F.B. Greenwood and I are trying to preach co-existence.

*Thanks to Roger Whynot.*

### NOVA SCOTIA

The square dance activity in Nova Scotia could probably be called in its infancy as far as Western Square Dancing is concerned as it has only been going on in that form for about 2 or 3 years. However, Nova Scotia has been a stronghold of traditional square dancing, folk dancing and Scottish dancing for many years.

In the Dartmouth-Halifax area there is only one Western club, started a couple of years ago by Caller Lorne Tyler and his wife Audry. There may be some 6 or 7 modern clubs in the whole Province but this situation will probably change very soon as classes started in the fall of 1966 graduate and more clubs are formed.

There is a young but active callers association going, begun last year and with Arch Erickson as president. Much has already been done to standardize the material taught.

*Thanks to John Essex.*

Newfoundland



Prince Edward Island

All subscription record premiums are now being pressed in Canada, as well as the United States, for the convenience of our Canadian friends.

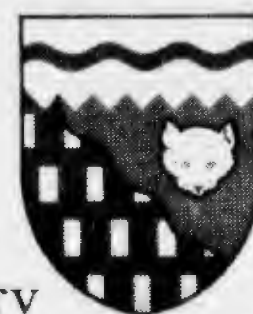




# SQUARE DANCING IN THE FAR NORTH

*By Don Trent, Dept. of Northern Affairs  
& Natl. Resources for Canada*

Northwest Territories



Yukon Territory

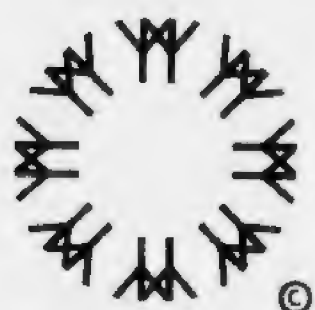
INTEREST IN MODERN SQUARE DANCING is gradually spreading across the vast reaches of the Canadian north and is bringing social enjoyment and wholesome recreation into the lives of northerners of every race. Current enthusiasm among native Eskimo and Indian northerners is built on an inheritance bequeathed them from the folk dances introduced by fur traders and whalers and which have persisted in crude form for a number of generations and have enlivened many an otherwise cold and cheerless night.

The enthusiasm for the dance found in small northern communities has outpaced the means of the local people to cater to it as, generally speaking, livings are derived from the land and cash incomes are low. As a Federal Government employee concerned with the administration of the north and as an Ottawa square dancer for some years past, the writer was approached for help. I, naturally, consulted the Ottawa Association of Square Dance Callers to see whether there was available any

supply of outdated recorded (78's) instructional and beginner dancing material which was no longer used or considered of value in the promotion of modern square dancing. I was told such a supply was available and was given permission by the record maker in the States.

The settlements that I visit with my square dance gospel dot the north and average about 300 souls each. These villages are for the most part small native hunting and trapping centres and the most recent requests for help with square dance music came from Poste-de-la-Baleine and Eskimo Point. These settlements have small schools furnished with tape recorders as part of the audio-visual equipment for educational purposes. The disused square dance records are taped, again with permission, for distribution to northern communities.

It is a gratifying thing indeed to find this further manifestation of interest in modern square dancing and to have a part in helping it along.



## CENTENNIAL YEAR SQUARE DANCE EVENTS IN CANADA

Jan. 11—Ottawa, Ont.—Earle Park, caller.  
Stetson Strutters, Tel: 828-6556  
Jan. 14—Scarborough, Ont.—Don Duffin,  
caller. At Agincourt Collegiate.  
Jan. 20—Port Credit, Ont.—Swingin' Squares—  
Earle Park, caller. Begin.-Int.  
Jan. 27—Collingwood, Ont.—Norm Wilcox,  
caller. Bob Morphet, Tel: 428-5590  
Jan. 28—Edmonton, Alberta—Sam Stead,  
caller. Jack Aanen, Tel: 489-6933  
Jan. 28—Scarborough, Ont.—Earle Park,  
caller. At Agincourt Collegiate.  
Feb. 4—Vernon, B.C.—Tommy Stoye, caller.  
Winter Carnival.  
Walter Sangster, 3304-20A St.  
Feb. 11—Woodstock, Ont.—Sing-A-Long with  
Ron Thornton. Woodstock Y.W.C.A.

Feb. 11—Scarborough, Ont.—Dan Dedo, caller.  
At Agincourt Collegiate.  
Feb. 14—Calgary, Alberta—Earle Park, caller.  
Viscount Bennett High School  
Feb. 20—Belleville, Ont.—Al Brundage, caller.  
Bob Williamson, Tel: 962-3077  
Feb. 25—Scarborough, Ont.—Ron Thornton,  
caller. At Agincourt Collegiate  
Mar. 3—Collingwood, Ont.—Johnny Davidson,  
caller. Bob Hutton, Tel: 445-2039  
Mar. 11—Scarborough, Ont.—Johnny Davidson,  
caller. At Agincourt Collegiate  
Apr. 1—Yorkton, Sask.—Zone Dance.  
Earle Park, Tel: 783-4649  
Apr. 8—Peterborough, Ont. Lift Lock Squares  
Jamboree. Wilf Pinn, Tel: 745-9859  
Apr. 8—London, Ont.—4th Ann. Forest City  
S/D Festival



- Apr. 13—Belleville, Ont.—Earl Johnston, caller. W. Bird, Tel: 962-0258
- Apr. 14—Brantford, Ont.—Harry Lackey, caller. Squarenaders at North Park Collegiate
- Apr. 15—Scarborough, Ont.—Jack May, caller. At Agincourt Collegiate.
- Apr. 18—Ottawa, Ont.—Jack May, caller. Harry Peterson, Tel: 749-3678
- Apr. 22—Edmonton, Alberta—Earle Parke, caller. Jack Aanen, Tel: 489-6933
- Apr. 28-29—Dartmouth, Nova Scotia—Atlantic Jamboree. Lorne Tyler, Tel: 469-6433
- Apr. 29—Burlington, Ont.—Centennial Fling. Dave Taylor and Stu Robertson, callers. Len Drake, 41 E. 15th St., Hamilton, Ont.
- Apr. 29—Collingwood, Ont.—Bill Blaney, caller. Bob Hutton, Tel: 445-2039
- Apr. 29—Scarborough, Ont.—Joe Reilly, caller. At Agincourt Collegiate
- May 2—Ottawa, Ont.—Bruce Johnson, caller. Angus McMorran, Tel: 733-5535
- May 6—Calgary, Alberta—Lee Helsel, caller. Calgary & Dist. Jamboree. Prescott, Tel: 262-5330
- May 13—Scarborough, Ont.—Bob Dubree, caller. At Agincourt Collegiate
- May 18—Belleville, Ont.—Jack May, caller. Bob Williamson, Tel: 962-3077
- May 18—Kitchener, Ont.—Frank Lee, caller. Ruth Dunn, Tel: 742-8230
- May 20—Spruceview, Alberta—Wandering Squares Dance—Spruceview Hall
- May 26-27—Red Deer, Alberta—John Winton, caller. Centennial Capers. Jack Aanen, Tel: Edmonton 489-6933
- May 27—Scarborough, Ont.—Ben Baldwin, caller. At Agincourt Collegiate.
- June 1-3—Winnipeg, Man.—8th International S/ & R/D Conven.—Marlborough Hotel.
- June 2—Collingwood, Ont.—Norm Wilcox, caller. Bob Hutton, Tel: 445-2039
- June 2-3—Burnaby, B.C.—Jamboree. Mrs. D. Bailie, Tel: LA 1-0245
- June 2-3—Kentville, Nova Scotia—Apple Blossom Jamboree. Murray Acker, 15 Chestnut Pl.
- June 8-10—6th International S/D Convention. Bill Cooper, 1035 Henley Rd., Cooksville, Ont.
- June 12-July 15—Saskatchewan—Month-O-Dancing. Glen Stinson, 2145 Albert St., Regina
- June 14—Ottawa, Ont.—Johnny LeClair, Caller. Angus McMorran, Tel: 733-5535
- June 24-July 8—Coast to Coast—Centennial S/D Train. Stetson Strutters, Tel: 828-6556
- June 30-July 1—Peterborough, Ont.—Centennial S/D Weekend
- June 30—Evansburgh, Alberta—Wandering Squares at Evansburgh School
- June 30-July 1—Hinton, Alberta—Centennial Jamboree. Earle Park and Lee Helsel, callers. Jack Aanen, Tel: Edmonton 489-6933
- June 30-July 1—Victoria, B.C.—Centennial Train Dancers Hosted
- July 1—Flin Flon, Man.—Trout Festival S/D
- July 7-8—Calgary, Alberta—Centennial S/D Jamboree. All Canadian Callers. Calgary Stampede. Hilda Rae, Tel: 289-6110
- July 8—London, Ont.—5th Ann. Starlight Affair—Fanshawe Pk.
- July 9-14—Calgary, Alberta—Stampede S/D. C. H. Prescott, Tel: 262-5330
- July 14-15—Regina, Sask.—Festival S/D Jamboree. Glen Stinson, 2145 Albert St., Regina
- July 22-29—Edmonton, Alberta—Klondike Days. Jack Aanen, Tel: 489-6933
- Aug. 5—Kootenay Plains, Alberta—Wandering Squares, David Thompson Highway. Jack Clegg, 7310 114th St., Edmonton, Alberta
- Aug. 7-12—Penticton, B.C.—Annual S/D Jamboree, Kings Park. Margaret Hendry, Box 66
- Aug. 17-19—Lethbridge, Alberta—4th Ann. Gladiolus & S/D Fest. Box 893, Lethbridge.
- Sept. 2—Lethbridge, Alberta—Centennial S/D, Stettler Mem. Arena
- Sept. 20—Lindsay, Ont.—Circle 8's Centennial Central Exhib. Barn Raising. Lift Lock Squares, 12 Larchwood Ave., Peterborough, Ont.
- Sept. 23—St. Catherine's, Ont.—Niagara Grape & Wine Fest. S/D
- Sept. 30—Montreal, Quebec—Expo 67 Square Dancing. Bob Cathcart, caller. Fern Lauzon, Tel: 777-6274
- Oct. 28—Thorold, Ont.—Harvest Moon S/D. Collis Wood and Ernie Carviel, callers. E. Carviel, 414 Upper Kenilworth St., Hamilton, Ont.
- Dec. 2—Ottawa, Ont.—8th Ann. Grey Cup S/D. Local callers. Stetson Strutters, Tel: 828-6556

Editor's note: The groundwork for this special All-Canada supplement was started last May. The entire staff of Sets in Order has been involved in the pleasant project with Helen Orem doing the great majority of the research. We are indebted to the many Canadians who contributed their encouragement, ideas, stories and advertising.



# CANADA'S MONTH-O- DANCING

JUNE 12 to JULY 15 1967



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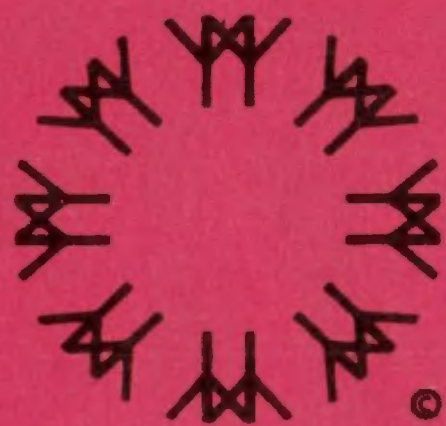


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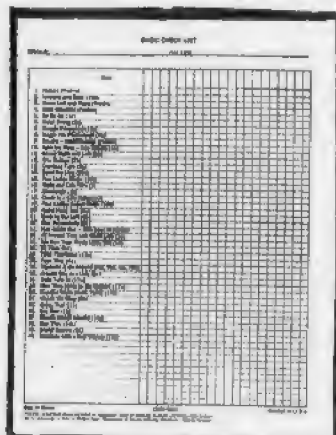
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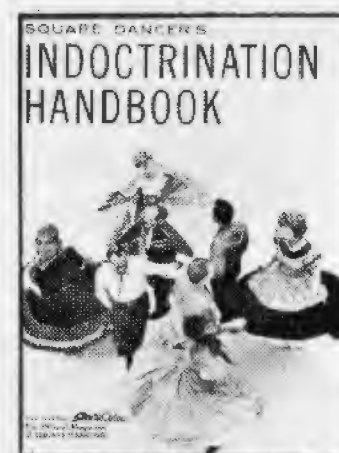
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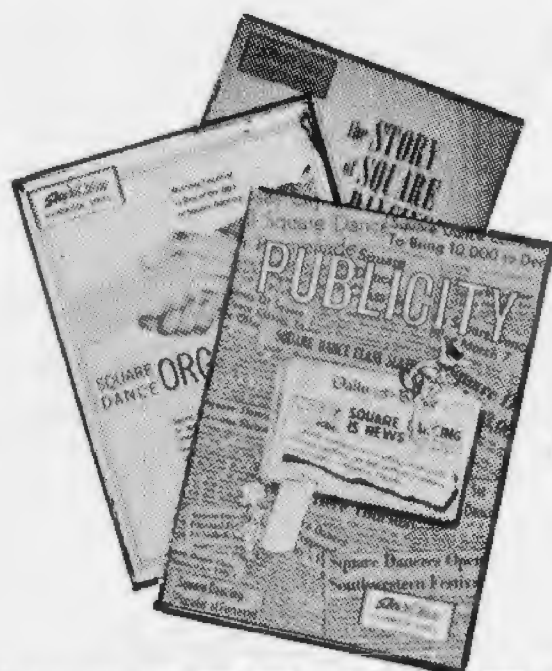
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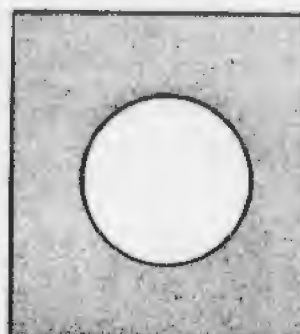
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(Letters, continued from page 3)

This movement is a combined effort of the Black Hills Callers Association and the East River Callers Association and still needs the cooperation of dancers thruout the nation. This is election year and our men in Washington are most inclined at this season to pay heed to their square dancing constituents. Let them hear from you.

Kathryn Dennis  
Rapid City, South Dakota

Dear Editor:

... A square dance was held on October 8 in beautiful Salisbury Park on Long Island ... Among the guests were Jack and Dot Murphy from Melbourne, Australia, where Jack is a caller. They had previously contacted our L.I. Callers Club who referred them to Dick and Ardy Jones, our club caller, who picked them up at the airport, brought them to the Festival, invited them to stay at their home for the three days or so they'd be in New York. Jack and Dot were on a world tour and this short stop was included in their itinerary.

When we were introduced and we saw her high heels, we asked, "How come no flats for

squaring?" Says she, "Everything's still in the trunk of Dick's car." "What size?" ask I. "6 or 7," replies she. "Come along," say I and quick as a wink — out came my reserve pair of slippers and on we went to join the fun ...

Such is square dancing. All the way from Australia, not knowing a soul, getting into a square dance on Long Island, U.S.A. as if they'd been doing it all their lives — breezing along to a strange caller's patterns. What a hobby we have.

Gladys Ross  
Bayshore, N.Y.

Dear Editor:

Because our name was listed in the Sets in Order Square Dancers Guide for the Washington, D.C. area, Elaine and I and several hundred other dancers in these parts recently enjoyed a delightful experience — meeting and dancing with caller Jack Murphy and his wife Dorothy from Melbourne, Australia.

Before they left Melbourne for a world tour the Murphys got in touch with several American dancers listed in S.I.O. for the cities they intended to visit. We were among the fortunate ones to whom they wrote.



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Jack and Dot stayed for several days and in that time found the answers to two questions which had long bothered them: (1) Could Australians dance to American club level calling? (2) Could Americans dance enjoyably to Australian calling? To everyone's great satisfaction the answer to both questions turned out to be a resounding YES. As guests at the Springfield Squares and the Woodbridge Hi-Steppers, the Murphys showed an amazing ability to dance American style, even to calls and figures completely new to them. Better yet, Jack's unique calling, accent and all (he claims we're the ones with the accent) and particularly his command of figures which, unfortunately, have disappeared from the average U.S. caller's repertoire, gave the American dancers a refreshing and stimulating look at the way things are done in Australia...

What made it all the more interesting was that the Murphys had never seen an American Square Dance outside of Australia, having acquired their considerable skill from consulting S.I.O. faithfully and using our records.

As brief as their visit to Washington was, the Murphys brought unforgettable enjoyment

to all of us who met them and danced with them. And they proved beyond any doubt that Square Dancing is, indeed, a universal language...

Jim Schnabel  
Alexandria, Va.

Dear Editor:

I wish to take this opportunity on behalf of my wife Dorothy and self, to thank all our hosts and hostesses and the callers in the U.S.A., namely Dick and Ardy Jones (New York); Jim and Elaine Schnabel (Alexandria, Va.); Marvin Labahn (Chicago); Gordon and Tish Beckman (Denver); Dave Smith (Colorado); Bill and Polly Lockridge (Long Beach); and Ken and Dorothy Knox (San Francisco) for their wonderful hospitality and the red carpet treatment they gave us. I also wish to thank the callers and dancers in these areas for allowing me to be a guest caller in their clubs. This was a great thrill for me as an "Aussie" from "'way down under" to call to such a friendly lot of folks who immediately made us feel at home. These good folks took us to so many Square Dances whilst in U.S.A. that we left there reluctantly, 2 inches shorter than

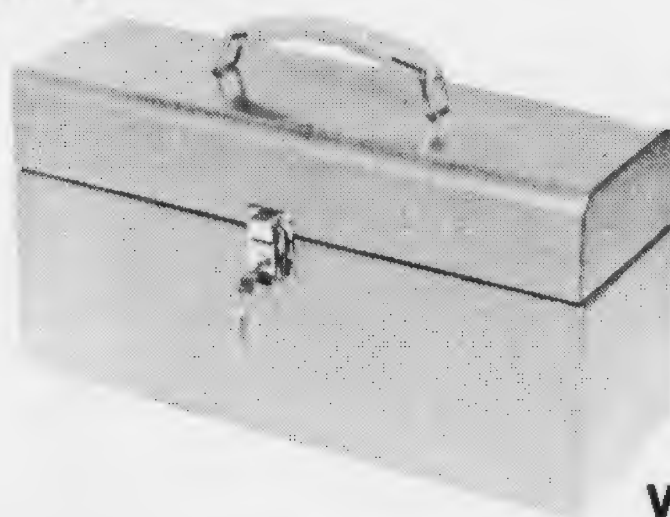
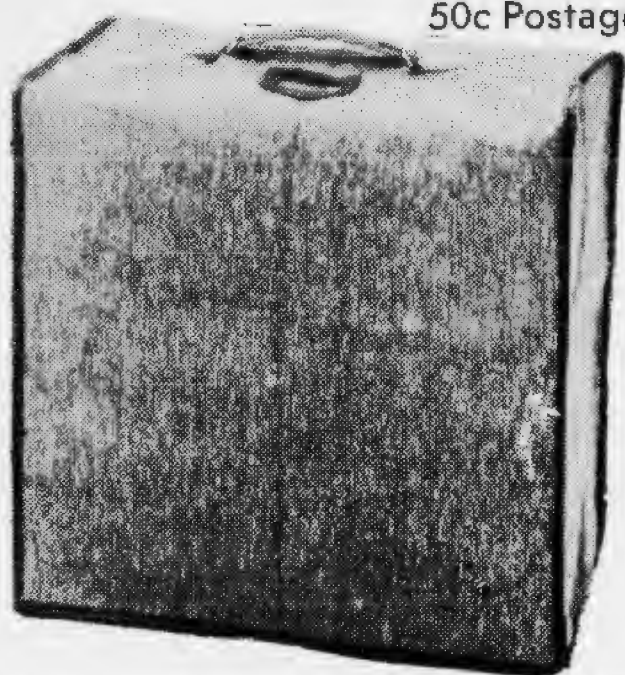
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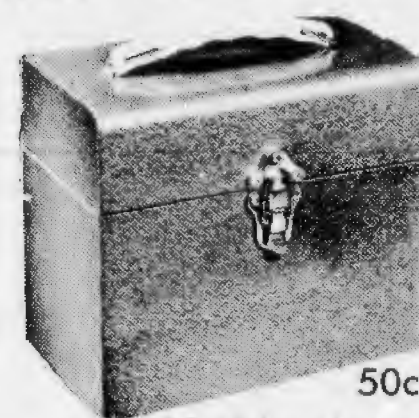
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when we arrived (worn out at the feet).

Once again may I say a big thank you for a happy stay in the U.S.A. — and every success to Sets in Order.

Jack Murphy  
Melbourne, Australia

The Murphys of Australia indeed made an impact on American square dancers as did their countrymen Ivor and Eileen Burge, from Queensland. What better Ambassadors could a country have than a pair of square dance couples such as these? — Editor

Dear Editor:

We have really used our February (1966) issue of the Square Dancers Guide in Sets in Order as it was intended. We do hope you plan on bringing it up to date for everybody. For anyone who has not tried "travel square dancing" with it as a guide they should, because it brings the most wonderful results.

We toured Tennessee, the Carolinas, Georgia, Virginia, West Virginia, Kentucky and Missouri last fall, dancing all the way. In every new place we were made to feel most welcome and found the square dancers are indeed the friendliest people in the world. The whole trip was such fun and without our Sets in Order

Guide we wouldn't have been so successful in finding dances everywhere . . .

Veston and Gera Gardner  
Garvin, Oklahoma

We've been pleased with the reception of the first Square Dancer's Guide printed last February. The 1967 issue will come to you next month — bound into the center of your February issue of S.I.O. — Editor

Dear Editor:

. . . I still after these many years look forward to the first of the month for the many great features offered in Square Dancing's Official Magazine. I find that each issue gets better and better. I hope that you will continue, even though like everything else the cost gets higher. I feel that the information contained in Sets in Order is worth far more than this and the personal touches that are always evident really make this an unusual publication . . .

"Slim Jim" Veitch  
Fort Collins, Colo.

Dear Editor:

Thought I would send you a possibly new definition of square dancing by a Mechanical Engineer: "MUSICAL KINEMATICS"—or—

1967

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I have not danced square dances long enough to tell whether the above is good or not; it could be considered funny, if nothing else.

Henry Polsfut  
Paradise, Calif.

Dear Editor:

We so much enjoy the Sets in Order magazine. I forgot to send in a couple of years' subscription as I planned on doing before the raise in price but the magazine is well worth the \$5.00 a year, anyway. I read it from cover to cover and back. Thanks a lot.

Dale Manson  
Rockford, Ill.

Dear Editor:

The 6th International Square Dance Convention Sponcered by Tokyo Square Dance Callers Association with the cooperation of Far East Square Dance Callers Association was held at the Nikko Kanaya Hotel from September 3 to September 5. Square dancers were greatly honored to have Our Royal Highness dance with them and it was our great pleasure

for one couple to come to dance with us from the United States.

There were 233 square dancers joined from many parts of Japan and 18 callers called for the dancing pleasure.

We left Tokyo in the morning of Sept. 3 by the charter train to Nikko. Prince Mikasa looked very pleasant when he talked with square dancers in the train. Arriving Nikko we went up to the Chuzenji Lake by bus and square danced in the boat house. It was raining and the scenery looked like Sumie, Japanese Painting. In the evening in the hotel ball room the dance began with the fanfare. Prince Mikasa danced with American and Japanese dancers. He looked very happy and seemed to enjoy square dancing . . .

I do not know really how to express my gratitude for the article you made in the June issue. This article brought one couple to Japan and they gave more fun. Thank you very much.

Takatoshi Ozaki  
Tokyo, Japan

Dear Editor:

For years I have been collecting the data

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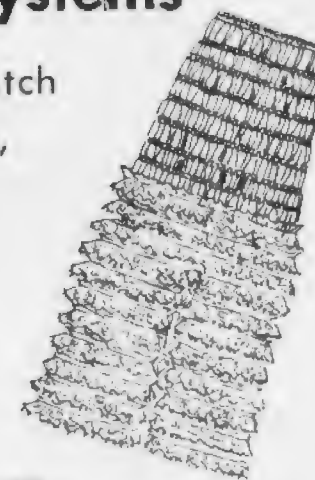


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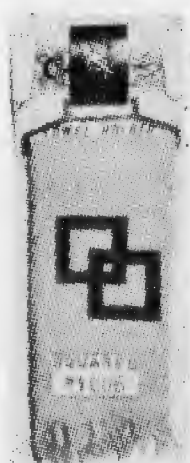


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Leo D. Jones  
538 W. Ellet St.  
Philadelphia, Pa. 19119

Dear Editor:

Your interview with Bruce Johnson (Sets in Order — Oct. 1966) is the best article I have ever read on training new dancers.

L. H. Nelson  
Woodbine, Ga.

Dear Editor:

... May I take this opportunity of saying, on behalf of our dancers who were able to attend the dance with Bob Osgood and his whole party on the 17th Sept. last, we really enjoyed the square and round dancing. I am looking forward to the time when all our dancers will be able to attend one of these wonderful evenings.

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London, England

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## The CALLER OF THE MONTH



Photo by Edgar L. Daub

*Ed Preslar — Louisville, Ky.*

**I**T WAS THRU TRYING to find a new activity for their Sunday School Class in 1953 that Ed Preslar and his wife, Alice, came into square dancing. Ed stopped in at Louisville's Downtown "Y" to enroll in a square dance class and ended bringing two squares from the Sunday School Class. After about 3 lessons Ed became so enthused he wanted to become a caller and promote square dancing in his area. He now devotes all of his time to the square dance activity and has taught over 2000 people to square dance.

After finishing their square dance lessons the Preslars joined the Circle 'n' Stars and are still honorary members. Ed began his calling for the Sunday School Class in the winter of 1953 at Wesley House and Reynolds "Y." In 1956 he taught his first big class of 80 couples which formed into a club. This was followed by 4 more clubs, all of which are still dancing today.

In December, 1956, Ed assembled a group of callers and dancers to form the Kentuckiana Square Dance Association which two years later staged the 7th National Convention in Louisville with Ed as Publicity Chairman.

Ed also convinced the Kentucky State Fair people that there should be square dance *exhi-*

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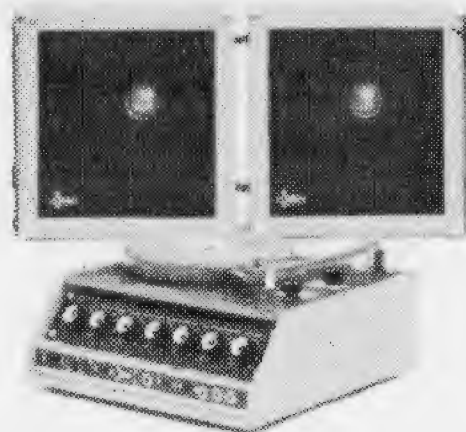
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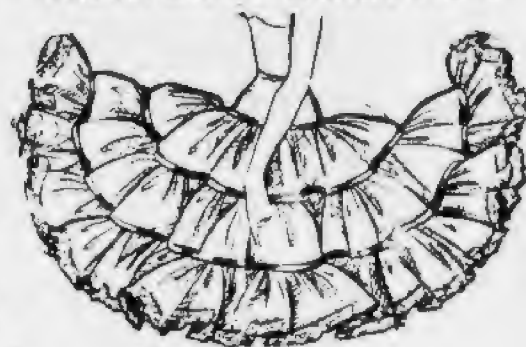
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*bitions* at the fair instead of *contests*. In 1959 they were persuaded to take the monies given to the contests and have Square Dance Day at the Fair. This successful event continues to the present time.

As president of the Kentucky Callers Assn. in 1960 Ed promoted the first Callers Assn. Festival, now an annual event. Ed is again serving as president this year. He attended his first National Convention in 1957 and has been very active with most of the Nationals ever since, serving in a variety of capacities.

Along with his calling for 4 clubs, Ed and Alice own and operate Preslar's Western Shop.

#### **NOTTINGHAM TO PHILADELPHIA**

Jim Lees, who has been a caller in Robin Hood's "beat," Nottingham, England, for a number of years, has received an invitation to come to the 16th National Square Dance Convention in Philadelphia next June. To help defray expenses for the trip Jim plans to lecture in the States on Robin Hood and Sherwood Forest.

Jim is also interested in inexpensive trans-

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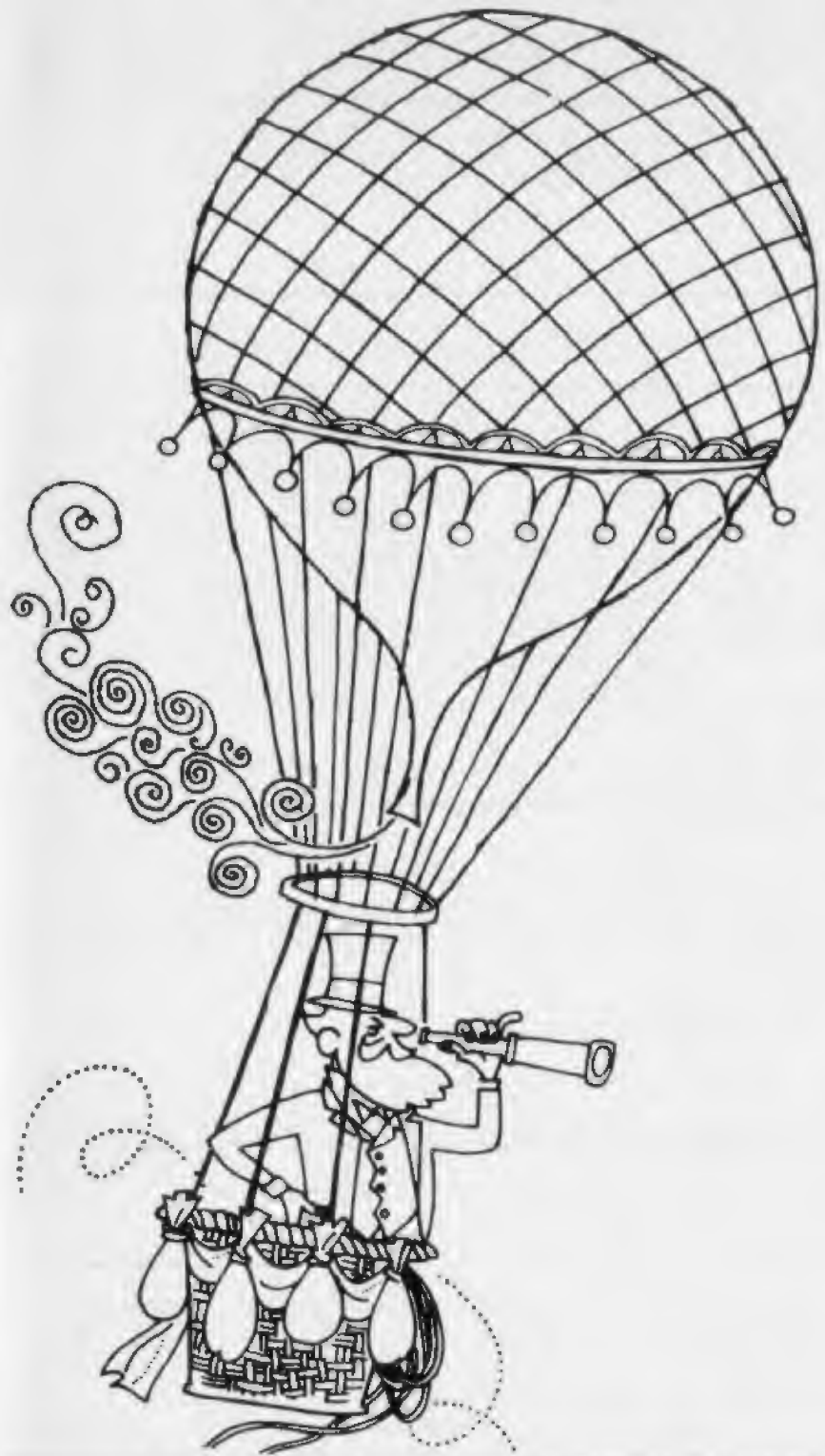
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portation from Britain to America and would especially like to hear about any charter trips that may be planned which would coincide with the convention dates—June 29-30, July 1.

Anyone who might be interested in booking Jim for a lecture or has information on charter flights may write him at 11 Kingswood Rd., Wollaton Road, Nottingham, England.

### DEADLINES! DEADLINES!

To be eligible to be placed in any certain issue of Sets in Order, material must be in the office one month and 10 days before date of

issue. Contributors please take note that items for the March issue must be at Sets in Order by JANUARY 21!

### WUPS! WE'RE SORRY!

In assembling names of round dance leaders whom we have featured in Sets in Order over the years for the October issue, those of Bill and Elsy Johnson of Memphis, Tenn., were inadvertently omitted. Our apologies because we certainly did feature the Johnsons in our Paging the Roundancers section in August, 1963.



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*Paul and Marye Stutsman — Porterville, Calif.*

**A**FTER HAVING BEEN stationed at Porterville while Paul was in the Air Force, the Stutsmans decided it was a good place to settle so upon Paul's discharge, there they went. They could find no place to enjoy their hobby of ballroom dancing but after working on him for two years, Marye finally convinced Paul, in 1955, that they should try a square dance class.

Things began to happen right away. The Stutsmans had so much fun they were soon traveling to every dance within a radius of 150 miles, 5 and 6 nights a week. They were introduced to round dancing at the same time as the squares and alternated between classes in each category.

In 1960, when the caller and round dance teacher of the Awawego Club moved away, Paul and Marye were asked to take over the round dance program. They studied Frank Hamilton's Round Dance Manual from cover to cover and went to it. They are still teaching and programming for this club.

They were also asked to teach for Round-A-Bouts Round Dance Club, a unique group since about 94% of the members drive from 60 to 165 miles round trip "come rain, hail, fog or blue skies," says Marye. Besides regular Tuesday dance sessions, the club has twice-monthly

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### JANUARY RELEASES

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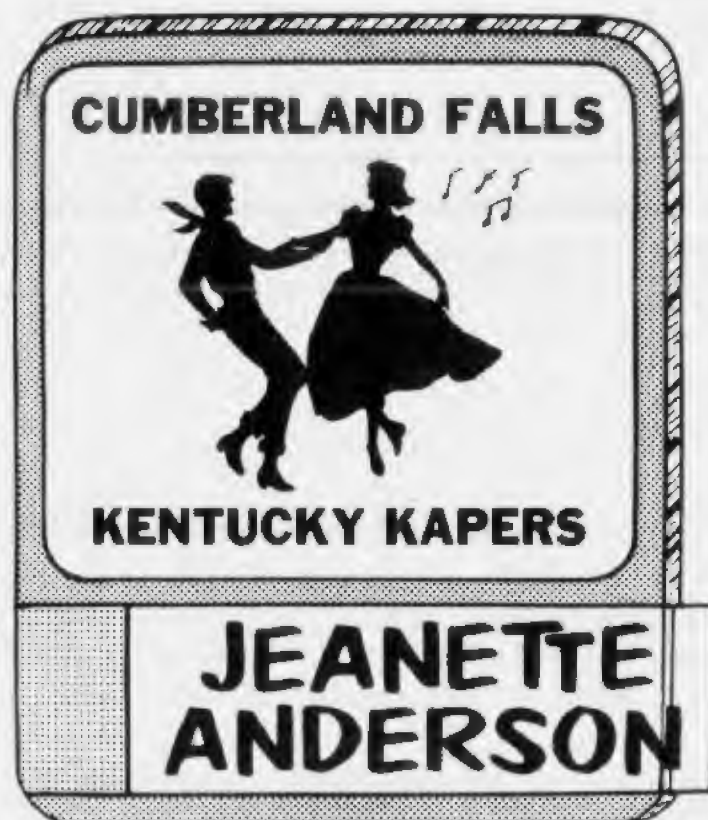
The Stutsmans are members of the Southern California R.D.T.A., have been in charge of the round dancing at several weekend camps and have helped to put on the Centennial celebration square and round dance in Porterville.

"We cannot think there is a more rewarding activity in the world than ours," say Paul and Marye, "and our most prized possessions are the wonderful friendships we have made over the years. We hope to enjoy our hobby as long

as we live and wish that everyone in the world could know the joys of round dancing — and square dancing, too."

### FROM THE ONLOOKER

Dick Widman of the Seaside (Calif.) Chronicle-Telegram, recently did a piece on how square dancing affected his life, altho' he is not a square dancer. It "swiped" his baby-sitters when his mother- and father-in-law were swooped up in square dance enthusiasm. His description of the changes in *their* lives, from TV sitters to active dancers, is wonderful.



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(On the Record, continued from page 6)

**CRYSTAL CHANDELIERS — Hi-Hat 340**

Key: E & F Tempo: 128 Range: High HC

Caller: Bill Green Low LC

Music: Western 2/4 — Guitars, Banjo, Piano, Trumpet, Accordion, Vibes, Bass, Drums

Synopsis: (Break) Circle — allemande — weave — right hand swing — men star left — partner do sa do — promenade. (Figure) Head ladies chain — star thru — pass thru — do sa do — ocean wave — swing thru — turn thru — allemande — pass partner — swing — promenade.

Comment: A good country tune and smooth flowing, well timed routines and lyrics with good meter. Rating: ☆☆☆

**MOLLY BROWN — Top 25133**

Key: C Tempo: 125 Range: High HC

Caller: Herb Keys Low LC

Music: Standard 2/4 — Piano, Guitar, Trumpet, Bass, Clarinet

Synopsis: (Break) Ladies promenade — catch all eight — men star right — allemande — weave — do sa do — promenade. (Figure) Heads star thru — Frontier whirl — do sa do — ocean wave — circulate once and a half — box the gnat — do sa do — weave — pass partner — swing — promenade.

Comment: This is the third record to this tune and this one is novel in that the music has a fast samba rhythm — dance is pleasant to do.

Rating: ☆☆☆

**LOVIN' MACHINE — Top 25134**

Key: E Flat Tempo: 124 Range: High HC

Caller: George Peterson Low LB

Music: Standard 2/4 — Banjo, Trumpet, Bass, Clarinet, Drums

Synopsis: (Break) Do si corner — partner left — ladies center — men promenade — do paso — men star right — allemande — promenade. (Figure) Heads star thru — Frontier whirl — right and left thru — dive thru — do sa do — spin the top — centers trade — star thru — corner swing — allemande — promenade.

Comment: Good music and a novelty tune. Dance patterns are contemporary and quite danceable. Rating: ☆☆☆

**GET OUT AND UNDER THE MOON — Grenn 12084**

Key: E Flat Tempo: 128 Range: High HB

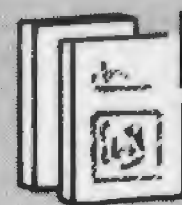
Caller: Johnny Davis Low LB

Music: Standard 2/4 — Piano, Clarinet, Guitar, Drums, Bass

Synopsis: (Break) Allemande — ladies star — gents promenade — allemande — gents star — ladies promenade — allemande — grand right and left — do sa do — allemande — swing — promenade. (Figure) Heads lead right — circle to line — pass thru — round off — double pass thru — centers in — cast off three quarters — circle eight — swing corner — promenade.

Comment: Well played music to a tune that sounds faster and more wordy than it actually



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Caller: Gaylon Shull

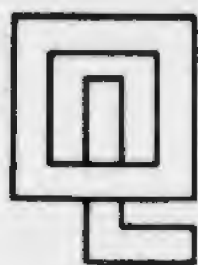
SL-122 THE WILLOW TREE

Caller: Melton Luttrell

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is. Figures are well timed and use basic "Round Off" with no explanation. Areas that use this basic will enjoy the dance.

Rating: ☆☆☆+

**Y'ALL COME — Magic 1006**

Key: C

Tempo: 128

Range: High HD

Caller: Fred Bouvier

Low LD

Music: Western 2/4 — Guitars, Bass, Drums

**Synopsis:** (Break) Around corner, see saw partner — ladies promenade — do sa do — allemande — weave — do sa do — promenade — swing. (Figure) Ladies chain three quarter — heads promenade half — heads right, circle to a line — star thru — eight chain thru — swing — promenade.

**Comment:** A good dance that has excellent timing. Music has interesting "Chipmunk" voices added for novel effect.

Rating: ☆☆☆+

**IT'S LIKE HAVING YOU AROUND — Lore 1090\***

Key: D

Tempo: 128

Range: High HD

Caller: Johnny Creel

Low LD

Music: Western 2/4 — Piano, Guitars, Drums, Bass, Violin, Banjo

**Synopsis:** Complete call printed in Workshop.

**Comment:** A smooth flowing, fast moving routine to a good country tune.

Rating: ☆☆☆+

**WALKING ON NEW GRASS — MacGregor 2001**

Key: C

Tempo: 126

Range: High HE

Caller: Del Price

Low LC

Music: Standard 2/4 — Accordion, Trumpet, Guitar, Piano, Drums, Bass

**Synopsis:** (Break) Gents star left — star promenade — girls back track — do sa do — allemande — weave — do sa do — promenade. (Figure) Heads (sides) star thru — Frontier whirl — do sa do — swing thru — boys run — wheel and deal — swing — allemande — grand right

### CURRENT BEST SELLERS

Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-December.

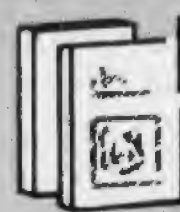
#### SINGING CALLS

Poor Little Robin	Windsor 4861
Love In The Country	Wagon Wheel 303
Let The Rest Of The	
World Go By	Blue Star 1784
Miss Molly Brown	Kalox 1064
And three tieing for the fifth best seller	
Sadie Was A Lady	Kalox 1063
Dominique	MacGregor 1091
Roll Out The Barrel	Sets in Order 163

#### ROUND DANCES

Mexicali Rose	Grenn 14088
Pennsylvania Polka	Windsor 4719
Can't Stop Loving You	Belco 217
Oh You Kid	Hi-Hat 831
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and left — promenade.

**Comment:** A novelty tune and danceable patterns. The key selection makes the one high note out of reach for many callers but it can be faked. Rating: ☆☆

### TOOT TOOT TOOTSIE — Kalox 1065\*

Key: C Tempo: 126 Range: High HC  
Caller: Lee Helsel Low LC

**Music:** Standard 2/4 — Vibes, Guitar, Trumpet, Piano, Drums, Bass, Violin

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good tune, swinging music, and a smooth flowing routine. Rating: ☆☆☆+

### MOLLY'S BACK — Magnum 901

Key: A Tempo: 128 Range: High HA  
Caller: Chuck McDonald Low LA

**Music:** Western 2/4 — Guitars, Drums, Bass

**Synopsis:** (Break) Allemande — do sa do — men star left — box the gnat — pull by — allemande — weave — do sa do — swing — promenade. (Figure) Heads right hand star — back left — star promenade corner — back out — circle — fold girls — swing — allemande — promenade.

**Comment:** This is a rare record in that it is pitched in a low range for those callers (including lady callers) that need lower music. Dance patterns are quite danceable. This may be too low for many callers. Rating: ☆+

### HONEY BE MY HONEY BEE — Longhorn 156

Key: E Flat Tempo: 122 Range: High HC  
Caller: Jerry Smith Low LC

**Music:** Western 2/4 — Clarinets, Piano, Drums, Bass, Guitar, Trumpet, Vibes

**Synopsis:** (Break) Ladies chain — circle — allemande — forward two for thar star — shoot star, box the gnat — pull by, allemande — do sa do — promenade. (Figure) Heads up and back — star thru — Frontier whirl — square thru — bend line — right and left thru — star thru — swing — allemande — do sa do — promenade.

**Comment:** A lively instrumental and a busy dance to slower than usual tempo. Dancers like it and lyrics are interesting. Rating: ☆☆☆+

### SEE THE U.S.A. — Sets in Order 164\*

Key: F Tempo: 128 Range: High HC  
Caller: Tex Hencerling Low LC

**Music:** Standard 2/4 — Guitars, Clarinet, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good music to a tune made famous by a car commercial. The dance is well timed and easy. Rating: ☆☆☆+

### KISSES — Windsor 4862

Key: E Flat Tempo: 126 Range: High HB  
Caller: Bob Van Antwerp Low LC

**Music:** Standard 2/4 — Guitar, Trumpet, Piano, Accordion, Drums, Bass

**Synopsis:** (Break) Docey corner — see saw — partner circle — allemande — weave — do sa do — allemande — promenade. (Figure) Heads (sides) promenade one half way — right and left thru





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Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**  
Caller: Emanuel Duming,  
Flip Inst.
- 1090 — **It's Like Having You Around**  
Caller: Carl Creel, Flip Inst.

### SQUARE N ROUND:

- 555 — **Pass The Clover, Partner Trade**  
Caller: Les Gotcher

### SWINGING SQUARE:

- 2329 — **Don't Forget It Baby**  
Caller: George Peterson, Flip Inst.
- 2330 — **While I'm Gone**  
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory  
Limb**  
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**  
Caller: Chuck McDonald, Flip  
Inst.
- 2333 — **Hello Mary Lou**  
Caller: George Peterson,  
Flip Inst.

### ROCKIN "A":

- 1329 — **Square Dance Honeymoon**  
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**  
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**  
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**  
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**  
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**  
Caller: Bill Wilson, Flip Inst.

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- 2310 — **Round Robin**  
Caller: Harold Bausch, Flip Inst.
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Caller: Harold Bausch, Flip Inst.

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— do sa do — ocean wave — slide thru — square thru three quarters — allemande — do sa do — swing corner — promenade.

**Comment:** An excellent instrumental, good tune and smooth flowing dance patterns.

Rating: ☆☆☆+

**OH, LONESOME ME — Windsor 4863\***

**Key:** C-G **Tempo:** 126 **Range:** High HC Low LD  
**Caller:** Bruce Johnson

**Music:** Standard 2/4 — Guitar, Accordion, Piano, Drums, Bass, Trumpet

**Synopsis:** Complete call printed in Workshop.

**Comment:** An excellent tune, fine music, and a well written dance.

Rating: ☆☆☆

**ROUND DANCES**

**SONG OF LOVE — Grenn 14091**

**Music:** (Al Russ) — Violin, Saxophones, Trumpet, Piano, Drums, Bass, Clarinet

**Choreographers:** Opal and Joe Cohen

**Comment:** The Tune ("Ramona") goes thru one and a half times but the routine is only 16 measures long (and not difficult) so is danced thru three times. No repeats are used as the routine is quite short.

**WHO WOULDN'T LOVE YOU** — Flip side to the above

**Music:** (Al Russ) — Trumpet, Saxophones, Piano, Drums, Bass

**Choreographers:** Emmett and Monette Courtney

**Comment:** Good music and a dance routine that has lots of action for experienced dancers.

**WALTZ ESPANA — Windsor 4721**

**Music:** (Windsor) — Guitars, Saxophones, Organ, Clarinet, Piano, Drums, Bass

**Choreographers:** Penny and Paul Dow

**Comment:** Danceable waltz music and a routine for experienced dancers. Several parts are repeated.

**TANGO FOR TWO** — Flip side to the above.

**Music:** (Windsor) — Accordion, Piano, Guitar, Drums, Bass, Violins

**Choreographers:** Eddie Palmquist and Audrey Van Sickle

**Comment:** Excellent tango music and a routine for dancers experienced in tango routines.

**BLUE HEAVEN — Grenn 14090**

**Music:** (Al Russ) — Saxophones, Piano, Drums, Bass, Trumpet

**Choreographer:** Bill Lee

**Comment:** A 32-measure routine (no repeats) for experienced dancers. The music is good.

**FIVE MINUTES MORE** — Flip side to the above

**Music:** (Al Russ) — Saxophones, Trumpet, Piano,



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**Comment:** Swinging hoedowns at a lively tempo. A bit towards the busy side.

### HOEDOWNS

**BUDDY BOY — Hi-Hat 610**  
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**Music:** Guitars, Bass, Piano, Accordion, Violin, Drums  
**UPTOWN — Flip side to above**  
**Key: D** **Tempo: 130**

**ANNIE — Jewel 139**  
**Key: G** **Tempo: 135**  
**Music:** Guitar, Drums, Bass, Banjo  
**PEARL — Flip side to above**  
**Key: D** **Tempo: 133**  
**Music:** Guitar, Piano, Bass, Banjo, Piano  
**Comment:** Traditional banjo lead hoedowns.



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# YUCAIPA

## HOMECOMING

These folks danced with the Yucaipa Square Dance Club of California at its beginnings, 19 years ago, and were present at the club's Homecoming Dance. Caller Ed Gilmore and his wife Dru can be spotted in the center of the group.



● Last August 13 a unique occasion was celebrated in Yucaipa, California, when the Yucaipa Square Dance Club held its Second Annual Homecoming with an attendance that overflowed the hall where the club has danced for some 19 years every Saturday night. The present membership still includes a few of the charter members and all but one of the past presidents. Ed and Dru Gilmore were in the original group; Ed was the first president and club caller for the first four years.

To contact former members for the Homecoming Dance, for which Ed Gilmore called, old rosters were consulted and personal invitations sent out to the couples listed. Newspaper publicity augmented this, as well as "word of mouth" contact from present members.

Yucaipa Square Dance Club has had a distinguished record in that members thru the years have been active in the local Cow Counties Hoedown Association and the California State Council of Associations; were in at the birth of the First National Square Dance Convention held in the Riverside-San Bernardino

Area and have continued to participate in leadership for ensuing National Conventions.

During the Homecoming evening, which was both exciting and nostalgic, a new beginners class to be sponsored by the club was announced. Ed Gilmore will be the caller-teacher and so the Yucaipa folks will renew and continue the pattern of unusual club achievements.

### GEMS FROM THE AREA PUBLICATIONS

*From Square Dancing in a Changing World*  
by Red Bates—New England Caller

... My opinion is not of the spur-of-the-moment variety; I was introduced to square dancing at Springfield College in 1948 and I have watched the activity grow and change during the past eighteen years. I may be wrong but I believe that any activity must change with the times or die and become a part of history as have some forms of American folk dancing. I choose to hold an optimistic point of view on the subject...

However, the leaders of the movement must first get off their "negative kick" and begin to

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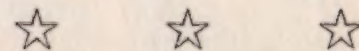
**LH-158 EL PASO** Flip/Inst. Caller: Ralph Silvius

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**LH-157 I FEEL BETTER** Flip/Inst. Caller: John Hendron

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**LH-155 IF LOVIN' YOU IS WRONG** Flip/Inst. Caller: Lem Gravelle



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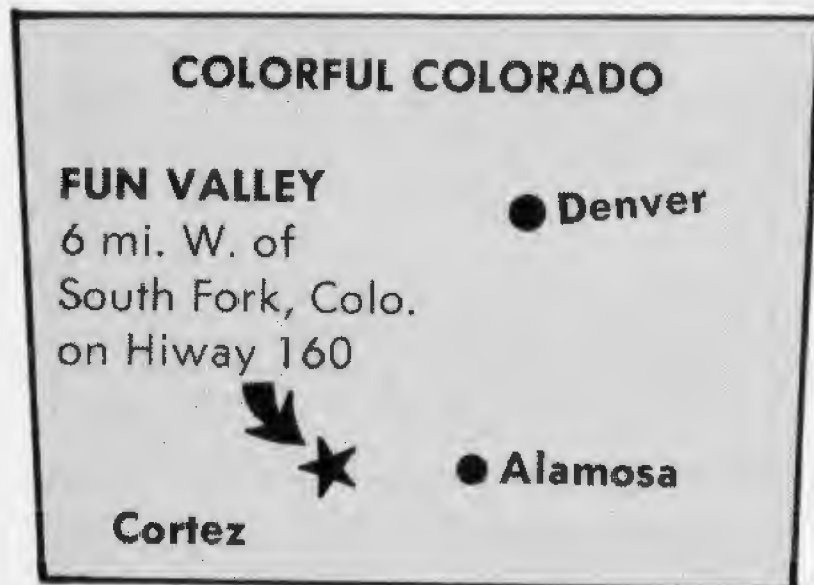
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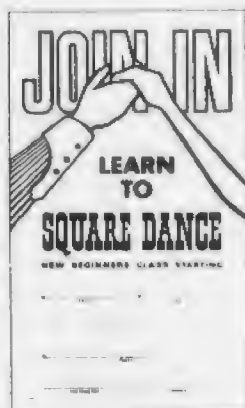
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#2





carries square dancers from Oklahoma and many other parts of the U.S.A. to the National Convention that year, will do its 12th trip, to Philadelphia, in June. The "Special" will leave Oklahoma and Texas points on Sunday, June 25, and return Sunday, July 9, with sightseeing stops in Washington, New York, Quebec, Montreal, Toronto and Ottawa as well as the Convention City itself.

Originally limited to 100 people, the demand for this trip has made it necessary to double the capacity. During the past 11 years

2634 Oklahoma square dancers and friends have taken part in these annual jaunts, some many times. Cost of the 15-day trip starts at \$380.00 per person and includes round-trip railroad and Pullman fares, Convention registration, hotel rooms, Oklahoma Banquet ticket, meals and tips on the train, sightseeing in seven cities, transfers, a ticket to Expo 67 World's Fair in Montreal plus the usual "fun" features of the train trips. Write Howard Thornton, 2936 Bella Vista, Midwest City, Oklahoma, for more information.

# TOP



## GRENN

### NEWEST ROUNDS

GR 14093

"DIXIE QUICKSTEP WALTZ" by Ralph & Jeanette Kinnane — Music composed by Ralph Kinnane  
"BALLIN' THE JACK" by Bill and Dorothy Britton

### NEWEST SQUARE

GR 12088

"WINCHESTER CATHEDRAL" flip by Murgatroyd Cadwallader 3rd (who he?)

### RECENT ROUNDS

14092 Kentucky Waltz/Dream Two Step  
14091 Song Of Love/Who Wouldn't Love You  
14090 Desert Song/Five Minutes More  
14089 Okey Dokey/You And Me

### RECENT SQUARES

12086 I Love You — Schneider  
12084 Get Out And Get Under Moon — Davis  
12082 Denver — Schneider

## TOP

### NEWEST FLIP SQUARES

TOP 25138 "COUNTRY STYLE" by Chip Hendrickson  
TOP 25139 "TRAVEL ON" by Herb Keys

### RECENT SQUARES

25137 Ideas — Hendrickson	25133 Molly Brown — Keys
25136 Moonlight Saving — Cargill	25132 Tweedle Dee — Leger
25135 Wait Till The Sun Shines — Cargill	25131 Down By The Ohio — Leger
25134 Lovin' Machine — Peterson	25130 Pistol Packin' Mama — Bauer

# FAMILY SQUARES





# EXPERIMENTAL LAB



*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

**T**HE OLD DIXIE MOVEMENTS have been in for a rather strenuous workout these past few months. A number of singing calls feature variations of the Dixie Chain while directionally calling experts have put the idea into an endless number of plausible combinations. Inventors of new movements have also leaned heavily on the Dixie theme. We've seen the Dixie Daisy, Dixie Star Thru, Dixie Spin, Dixie Twirl, Dixie Wheel and Dixie Style to an Ocean Wave. Not all of these used the true Dixie format but they all found something appealing in the Dixie name. This month we have another Dixie. Nothing complicated, just another variation.

## DIXIE TURN THRU

By Dan Dedo, North Tonawanda, New York

**Those indicated start a Dixie Chain by giving a right to the first, pulling by, then giving a left to the next and pulling by to end facing out and ready for the next call. Those following would start as in a Dixie Chain. They give a left to the first and pull by. The next person they meet they turn with a right forearm half way around then pull by to fall into position behind the person they first pulled by.**

Starting with two facing couples, the ladies (in this particular example) give a right hand to each other (1) pull by, and give a left hand to the opposite man (2) and pull by (3). The ladies remain facing out and are in position to follow the next call while the two men, meeting in the center take right forearms (4) turn half way around (5) and pull by to face behind lady who was originally their opposite (6). For some examples of Dixie Turn Thru to try at your next workshop please turn to page 33 in the Workshop section.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*



Our thanks to our Models —  
members of Square Riggers of Costa Mesa, Calif.





# MAC GREGOR

RECORDS

## NEW RELEASES

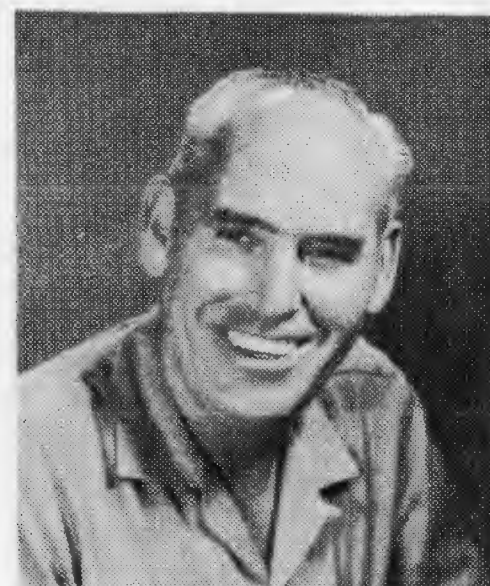
### #2005 "A BORN LOSER"

CALLED BY CHARLIE GUY

### #2006 "CABARET"

CALLED BY BOB BRUNDAGE

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## BEST SELLER LIST

### #1099 "HI NEIGHBOR"

CALLED BY JERRY HELT

### #1098 "IT'S TRUE"

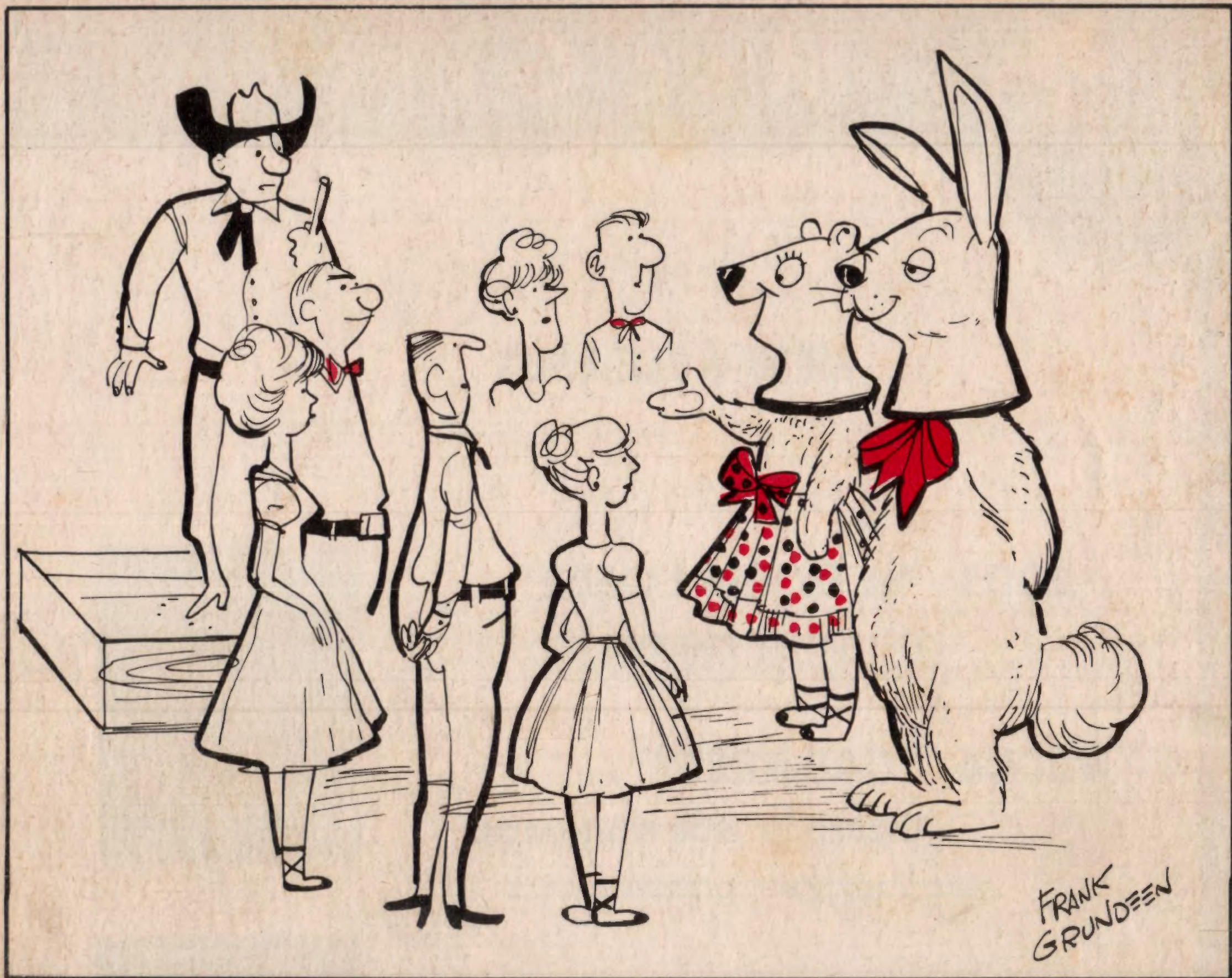
CALLED BY TOMMY STOYE



MUSIC BY FRANK MESSINA

MacGREGOR RECORDS, 729 So. Western Ave., Los Angeles, Cal. 90005





*It's to help us remember who's who in case he should call "Chase The Rabbit  
Chase The Squirrel."*



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